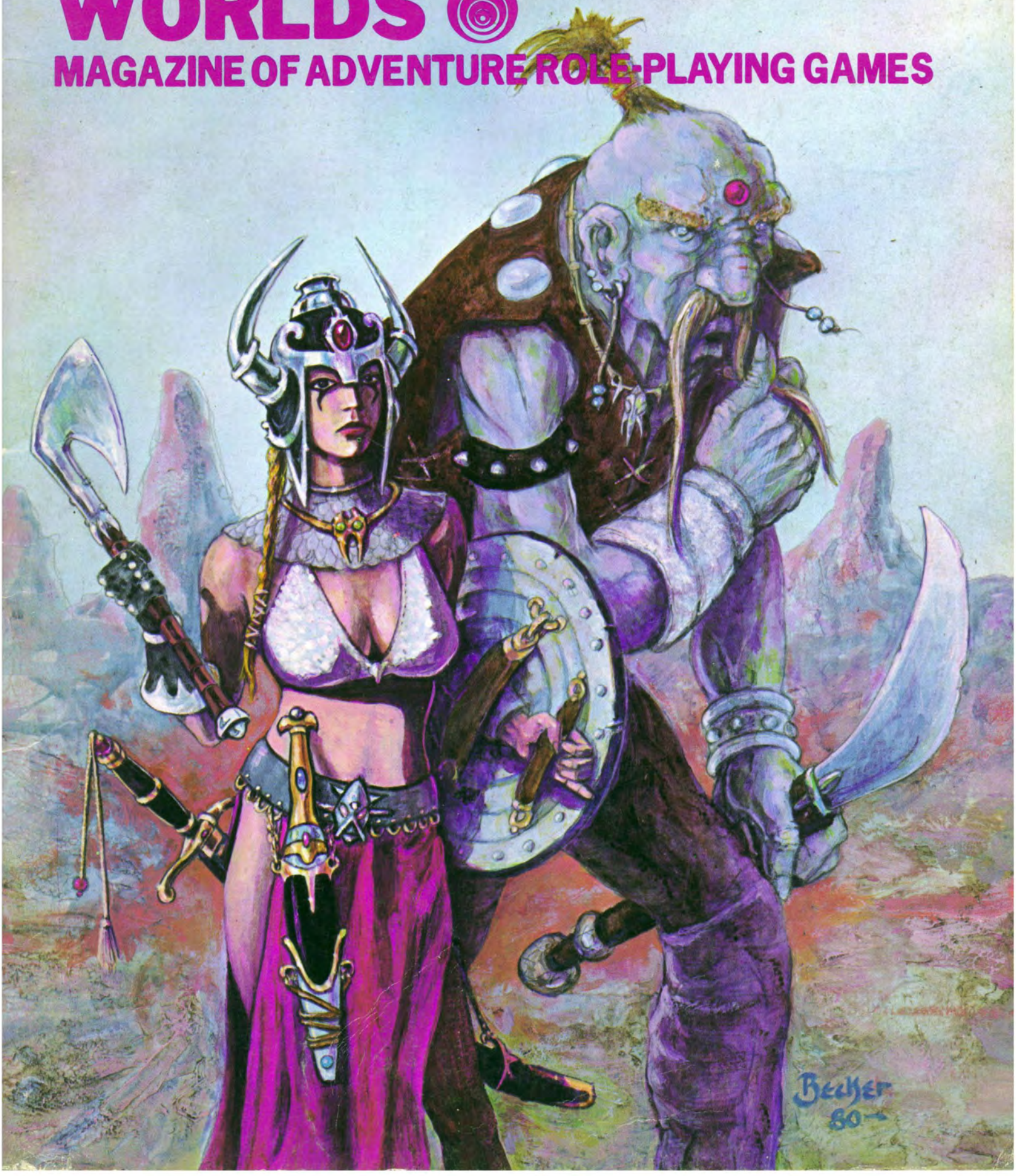
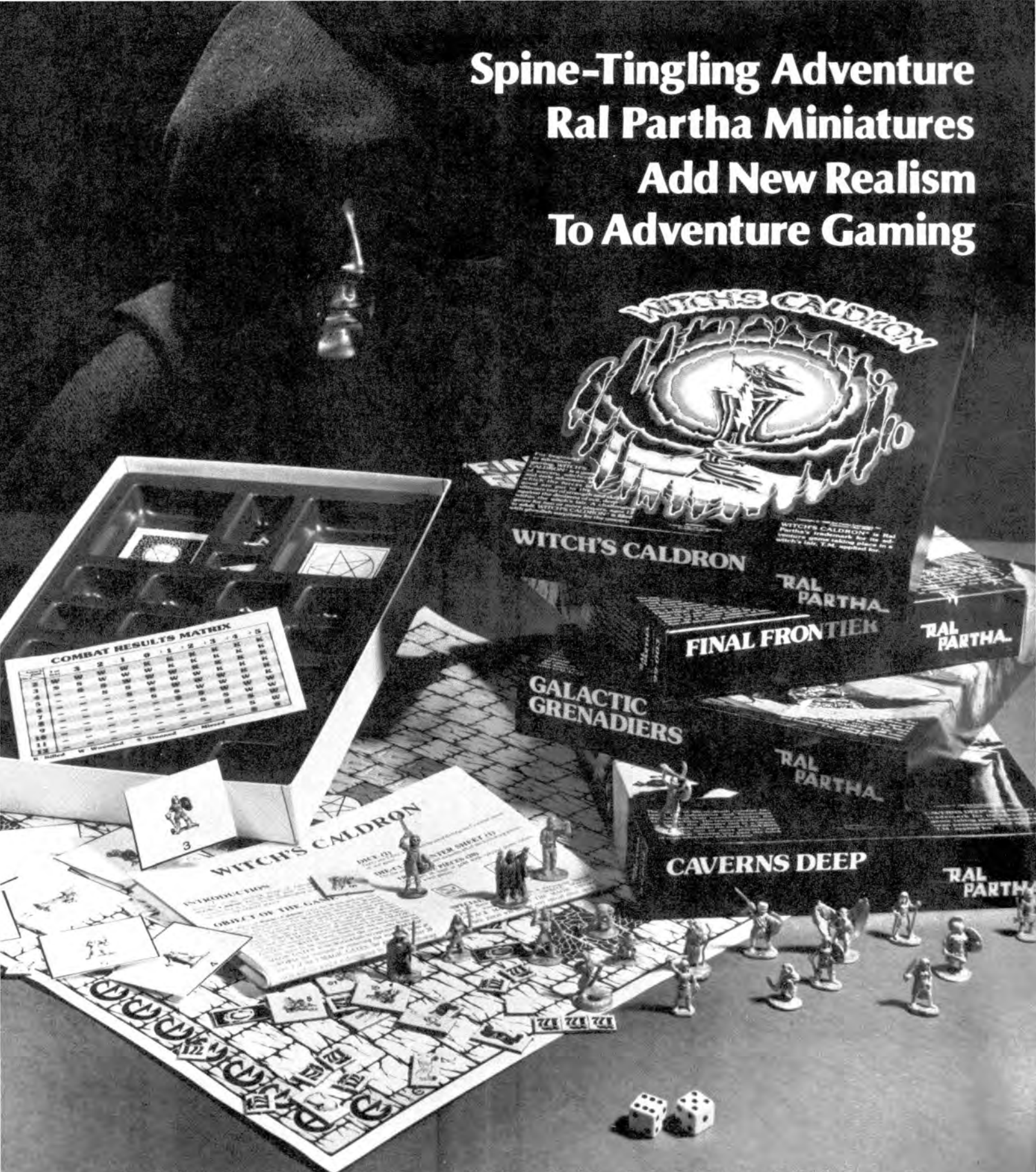
DIFFERENT WORLDS

ISSUE 10
OCT/NOV 1980
U.S. $2.50

MAGAZINE OF ADVENTURE ROLE-PLAYING GAMES



Spine-Tingling Adventure Ral Partha Miniatures Add New Realism To Adventure Gaming



Exquisitely-detailed life-like metal figures make Ral Partha Adventure games "come to life." Four exciting suspense-filled games for two or more players, ages 12 and up, are now available at better stores everywhere. Ask for them by name: WITCH'S CALDRON®, CAVERNS DEEP®, GALACTIC GRENADIERS®, and FINAL FRONTIER®.

RAL PARTHA

P.O. Box 9116, Cincinnati, Ohio 45209
in United Kingdom contact Games Workshop, 1 Dalling Road, Hammersmith, London, W6 0JD
in Canada, contact RAFM, P.O. Box 62, Paris, Ontario, N3L 3E5

WHAT IS THE MOST DANGEROUS BEAST IN YOUR ADVENTURE?

- ☐ a constipated unicorn in heat
- ☐ a frost-giant that has relocated to Miami
- ☐ a nazgul with diarrhea
- ☐ a one-legged giant with bunions
- ☐ Saruman's mother-in-law
- ☐ a pygmy with a backfiring blowgun
- ☐ a cross-eyed wizard with the evil eye
- ☐ I plead the fifth amendment; evil spirits may rise
- ☐ All equally dangerous
- ☐ None of the above

Answer: None of the above. It may be YOU or it may be someone you know. What do you look for? A gamer who is looking for some game but can't find it. A gamer who has read about a game but no one is stocking it. A gamer who is desperately trying to find some 20 sided dice.

How can a gamemaster or character rid himself of such a dangerous beast? Send him to THE COMPLEAT STRATEGIST. We can calm the beast with a selection that would be a treasure trove fit for a wizard.

If he's not near any of our three locations, then let him call or write our New York store and we will gladly help the beast.

THE COMPLEAT STRATEGIST

WAR GAME HEADQUARTERS

In New York: 11 E. 33rd St., NY, NY 10016 212-685-3880-1
10:30-6 M-S, Thurs-til 9:00

In New Jersey: 209 Glenridge Ave., NJ 07042 201-744-6622
11-7 Tue-Sat, Thurs-til 9:00

In Florida: 5406 Stirling Rd., Davie, FL 33314 305-961-5660
11-7 Tue-Sat, Thurs-til 9:00

CONTENTS

FEATURES

BETTER GAMEMASTERING: YOU GOTTA BE FIENDISH
By Larry DiTillio. 4
***TRAVELLER* VARIANT: MUTATIONS**
By Iain Delaney 8
BEGINNING SCENARIO: DUNGEON OF PELIUS MRIGHT – AN ADVENTURE FOR NOVICES
By Ken Rolston 10
MINIATURES: FANTASY GAMING AND SCALE
By John McEwan 16
ANALYSIS: THE USEFULNESS OF FRP GAMES
By Steven Horst 20
***RQ* VARIANT: ANOTHER LOOK AT MOVEMENT**
By Morgan O. Woodward III 24
GEMS & GAMING: PART ONE – GEM TYPES & VALUES
By Kathryn E. Shapero. 26
ROLE-PLAYING STYLES: ASPECTS OF ADVENTURE GAMING
By Glenn F. Blacow. 36
SCENARIO REVIEW: DIMENSION SIX' *THE TEMPLE TO ATHENA*
By Anders Swenson 40

COLUMNS

SUBSCRIPTION/BACK ISSUES INFORMATION. 3
RECRUITING BOARD 3
METAL MARVELS. 30
QUICK PLUGS. 42
DIFFERENT VIEWS 44
GAME CONS 46
A LETTER FROM GIGI. 47

ARTISTS

FRONT COVER: Rick Becker.
INTERIORS: Patrick Jenkins, Paul Jaquays, Peter Pahl, Rick Becker, Ken Murphy, Bill Haggart, Steve Oliff, Liz Danforth, Scott Arquette, Alexis Gilliland.

EDITORIAL

IMAGES

Role-playing games, especially *Dungeons & Dragons*, and the people who play them are more and more attracting the media. Magazine and newspaper articles appear regularly on some aspect of role-playing as a news item or a special feature. There are movie deals being made for some popular titles. Special TV news reports are being prepared. There will, in the coming year, be much publicity about "news-worthy" areas of our hobby.

What will be said about us? We will be analysed, scrutinized, categorized, and pointed at. There will be bevies of questions. Are we ready for all this? Some of the reports will not be favorable. The media likes to highlight the negative side of things. We should not believe everything they say about us. We should keep our senses of humor. We are not all schizophrenics lost from reality, nor do we all don armor and bash each other on the head with weapons in the park, we are not all fanatics who role-play 24 hours a day and seven days a week. We are as normal as the next person who is interested in sports, stamps, mysteries, or *Charlie's Angels*. Until people realize that playing RPGs is as fun and normal as bowling or watching *Shogun* on the telly, we will be looked upon as cultish freaks.

We should not dwell on what they say about us or wonder if we are really like that. Comments should not detract from the fun we get painting miniatures, GMing our favorite dungeon adventure, or agonizing over the death of a favorite character. As one now-famous article concludes, "It *is* just a game." And we should remember that.

Happy gaming,

Tadashi Ehara

DIFFERENT WORLDS is published bi-monthly by Chaosium, Inc.

Contents copyright © 1980 by Chaosium, Inc. All rights reserved. Reproduction in whole or in part is forbidden without prior written consent from the publisher.

Address all correspondences to DIFFERENT WORLDS, PO Box 6302, Albany, CA 94706. The number next to your name is the last issue in your subscription. For address changes include new address, old city, state, and zip code, and date effective. Display advertising rates and trade inquiries available on request. Basic ad rate is $150 per page. Submissions for consideration for publication in DIFFERENT WORLDS are accepted and encouraged. Articles should be double spaced with one inch margin all around. Artwork should be accompanied by a self-addressed stamped envelope for their return. All submissions become the property of Chaosium, Inc., rights revert to author or artist upon publication or rejection. Remuneration for articles is 1 cent per word of published matter and artwork is paid at a $20 per printed page rate (i.e., ¼ page gets paid $5). Color covers are paid $50.

Tadashi Ehara editor. Lynn Willis, Steve Perrin, Greg Stafford, John T. Sapienza, Jr. associate editors. Charles Krank, Rudy Kraft, Gigi D'Arn, Larry DiTillio contributing editors. Printed in the USA

DIFFERENT WORLDS

PO BOX 6302
ALBANY, CA 94706

SUBSCRIPTION RATES

US Subscriptions	$10.50
Canada and Mexico First Class	$14.50
Rest of World Surface Mail	$14.50
Rest of World Air Mail	$21

Back Issues: Nr. 1 Sold Out; Nr. 2 $1.75; Nr. 3-6 @ $2.00; Nr. 7-9 @ $2.50

California residents add appropriate 6% or 6½% sales tax (for back issues only, not for subscriptions).

AUSTRALIA—contact:
Games Wholesale Co.
GPO Box P1184
Perth
Western Australia 6001

ENGLAND—contact:
Games Workshop
1 Dalling Rd
Hammersmith
London W6 0JD

BACK ISSUES

Nr. 1 **Sold Out**

Nr. 2 **Apr/May 1979**
Beginner's Brew; Review of *Legacy*; Specialty Mages Part 2; Character Name Tables; My Life & Role-Playing Continued!; *Starships & Spacemen* Expansion Kit; Arduin, Bloody Arduin; The Cacodemon Cult; Dramatic Structure of RPGs; A Letter from Gigi.

Nr. 3 **Jun/Jul 1980**
Review of *Bushido*; My Life & Role-Playing 3; Research and Rules; Specialty Mages Part 3; Role-Playing: How to Do It; Druid's Valley; The Three Feathered Rivals Cult; New Clerical Cure System; A Letter from Gigi.

Nr. 4 **Aug/Sep 1979**
Games to Gold; Beginner's Brew; Kirk on Karit 2; Enchanted Weapons Table; A Perspective on Role-Play; Waha's Quest; Letter from Gigi.

Nr. 5 **Oct/Nov 1979**
Arduin for the Masses; Games to Gold Update; Developing a Character's Appearance; Some Greek Gods: The Cult of Apollo; My Life and Role-Playing Cont.; Encounter Systems; To Be or Not To Be a Pure Strain Human That Is the Question!; Clippings; A Letter from Gigi.

Nr. 6 **Dec/Jan 1980**
Gangster: An Overview; Super Rules for *Superhero: 2044*; Finding Level in *RuneQuest*; How to Make Monsters Interesting; Vardy Combat System Part 1; The World of *Crane*; Insanity Table; The Cult of Gestetner; A Letter from Gigi.

Nr. 7 **Apr/May 1980**
Ten Days in the Arena of Khazan; *Cults of Prax* Review; Gloranthan Birthday Tables; Vardy Combat System Part 2; Foundchild Cult; *In the Labyrinth* Review; Power Groups and Player Characters in RPGs; Metal Marvels; System Snobbery; Oriental Weapons for *RQ*; A Letter from Gigi.

Nr. 8 **Jun/Jul 1980**
Teaching Role-Playing; Sleep vs. Mixed Parties; *Alien* and *Starships & Spacemen* Review; Talent Tables; Bearhug Game Accessories Review; GM Styles; Composite Bows; *The Keep in the Borderlands* Review; Cult of Zelan the Beast; *Tradition of Victory* Review; How I Designed *Land of the Rising Sun*; Alignment on Trial; Metal Marvels; *Advanced Melee & Wizard* Review; A Letter from Gigi.

Nr. 9 **Aug/Sept 1980**
Flippancy in FRP; Boardgames to RPGs; *Zargonian Figures* Review; The Imperium; *Verbosh* Review; ORIGINS Pictorial; Variable Alignment System; Cult of the Tiger; Metal Marvels; Place for Adventure; *Gateway Bestiary* Review; A Letter from Gigi.

Recruiting Board

Ben Stowell
3 Homer St
Worcester, MA 01602
(617) 755-3033
RQ, T&T

Jim Grunst
8 White Pines Rd (Apt 1)
RFD 1
Buzzards Bay, MA 02532
(617) 888-6421
D&D, AD&D, Space Quest, RQ, GW, other FRPs

South Jersey Wargamers
c/o Michael E Crane Jr
219 Ridgewood Dr
Northfield, NJ 08225

Compleat Strategist
11 E 33rd St
New York, NY 10016
Robert Sacks
4861 Broadway 5-V
New York, NY 10034
(212) 942-3572
Collation and gaming

Schenectady Wargamers Assoc
c/o Studio of Bridge and Game
1639 Eastern Pkwy
Schenectady, NY 12309
(518) 346-3773
Most RPGs

Mark Manzano
2704 Cardiff Rd
Chevy Chase, MD 20015
(301) 656-7616
RQ, AD&D, Traveller, GW, Top Secret

Ron Maas
5924 Peregrine Dr
Burke, VA 22015
(703) 451-6991
RQ, D&D, fantasy games

Alan W Powell
2841 Arrow Crk Dr
Chamblee, GA 30341
(404) 457-7209
Forming D&D club

David A Sykes
2776 Frontier Trl
Chamblee, GA 30341
(404) 457-7209
Forming D&D club

Andy Tuttle
243 Tennessee Ave
St Simons Is, GA 31522
RQ, D&D, T&T, Traveller, board wargames

David Blank
Hathaway Rd
Rt 1 Box 90
Union, KY 41091
(606) 384-3350
RQ, D&D, Traveller, GW, C&S, boardgames

Indiana University
David R Smith
Willkie South 1109
Bloomington, IN 47406
(812) 337-7385
RQ, D&D, Traveller, GW, MA, boardgames

Ken Hughes
2307 Vinewood
Ann Arbor, MI 48104
662-8520
Most FRPs

Sam Linker
420 Maple Ct
Toppenish, WA 98948
(509) 865-3383
RQ, AD&D, D&D, C&S, Traveller, other RPGs

NEED MORE GAMERS?

For a free listing send us your name, address (with zip code), and/or phone number (with area code). Give the RPG systems you are interested in, and the number of issues you want the notice to run -- maximum of six. This service is open to anyone and is free until further notice.

YOU GOTTA BE FIENDISH

By Larry DiTillio

The perennial task of a good Game Master is to wogboggle, bamboozle, bedraggle, and otherwise bedazzle the hell out of his or her players. This calls for the ultimate in fiendish imagination and developing such a talent is no simple matter. There's such reams of information in the fantasy role-playing arena that it's a balrog bitch to come up with something new every time. Nevertheless, I am about to propose herein a few basic guidelines for fiendishness that I trust will aid you in building your game worlds or at the very least permit you to survive in mine should you run afoul of my pits at some gaming convention. Take them to heart, or to liver if you like, and I guarantee you'll soon hear that sound so dear to a GM's soul, namely the angry shouts and frustrated sighs of players.

RULE ONE

Fiendish rule one is think before you build. All too many GM's simply draw a map and immediately begin plopping down monsters in every other room. This generally makes for the one true example of hell on earth, i.e., the boring dungeon. Granted combat is one of the more exciting parts of FRP but constant combat soon wears thin. I am reminded of a great example of this, a pick-up dungeon I happened to delve in during DunDraCon IV. This ill-concieved run went something like this:

GM: As you enter they're waiting for you.

Players: What are they and what are they doing?

GM: Four ogres and they're attacking you.

We trashed the ogres and went on. We trashed the displacer beasts and went on. We trashed the kobolds, giant ants, golems, lizards, giant serpents, purple

worms, orcs, goblins, spiders, trolls, and about anything short of demons and devils you can think of. The first two or three melees were exciting, the rest were dull, dull, dull simply because that was all there was to do. Not a single monster cared to negotiate, there were no exercises for the mind rather than the swordarm and to top it all off one of the players had a sword that cured all wounds by simply being held, a device that almost totally negated the threat of death (the player was quite naturally a friend of the GM in question). The expedition reminded me of the *Star Trek* episode where an alien being keeps the Enterprise crew and the Klingons at each other's throats, raising the dead and curing the wounded so it could feed off the hostile energies of warfare. I took matters in hand about the third hour of this farce by declaring that my character was hiking back the way he came no matter what the rest of the party wanted to do. The GM seemed surprised by this, all the more so when every other player in the room decided to follow my example. He apparently felt that no one would actually leave a game as long as he was willing to run one. It seems to be a common fallacy among such paragons of bland gaming that any expedition is better than no expedition, a fallacy that is easily corrected by serving loud and vocal notice to a GM that he or she has messed up. What makes this difficult at times is that all too many players are willing to stick with a run just for the sake of playing. The quality of the experience makes no difference to them as long as there is treasure and experience points to be had. Such players deserve what they got (or more properly what they don't get) but this does not mitigate the fact that there is no excuse for running an unimaginative game. All FRP game designers do their best to provide a broad spectrum of playing options within their own system and GMs who don't take advantage of this are simply lazy. So, back to the point. When you are mapped up and ready to go, leave your melee rooms for last. Consider instead the non-combat possibilities and work on them. It is what your players have not encountered before that adds the zest every dungeon should have.

RULE TWO

Fiendish rule number two is anything simple can be made complex with a tiny ounce of consideration. The best example of this is the basic pitfall. In its primal form a pit is just a nice simple trap, designed to either slow a party down or kill a member or two. Nevertheless with a few minutes of fiendish contemplation a pit can perform many different functions. For example, a pit plops a player in, closes immediately and for a few seconds cannot be opened. When the pit is openable the character who fell in is found to be quite safe and sound and ready to be hauled out. What the party does not know is that the character who fell in has been replaced by a doppleganger or some other suitably polymorphed monstrosity with intelligence. You now have a wonderful situation going, a monster in the party, a character trapped without his comrades' knowledge and a chance for a player to walk in a monster's shoes for a while (as this is obvious you must tell the replaced player that he has been replaced and hope that he will appreciate your awful cleverness enough to go along with the scheme. If he balks, inform him that his character is after all in your clutches and cannot be saved unless he does go along.)

Another good way to complicate a simple pit is to provide a means for the players to trip the pit themselves in the mistaken notion that they are doing something else, such as opening a secret door. Say for example a pit is set by pulling down on a torchholder at the pit's edge. The denizens of the dungeon have failed to set that trap for some reason or another, but as GM you are making an obvious point of the torchholder being there in some subtle fashion. The leading character then examines it, sees it is movable and bingo, drops one or two of his party into a trap they would otherwise have glided over safely. This is much more satisfying than the usual method since the dropees are going to be pretty hacked off at the dropper and the resulting argument will give plenty of justification for a wandering beastie.

Complicating the simple should also apply to any room stocked with large amounts of treasure. The simple way is of course to put a terrible guardian in the way and force the party to fight it. I'll go for this, but I'll add an unexpected trap or two to make the goal harder. Most parties don't think of a back-up obstacle once they've fought something really tough, making it easy to suck them in. Moreover I am a big, big fan of hiding the more valuable treasures even if they are guarded, usually in some devious fashion that requires thought on the part of the players. Many a party in my mazes has hacked up the guards and then contented themselves with a few bags of gold which are in plain sight, never realizing that beneath those bags is a trap door leading to the real prizes. Consequently the masters of my tunnels remain well-to-do and unassailable while the players secure only a tiny fraction of what they could have had. This is fiendishness at its absolute best.

Complication also has its place where secret doors or sliding walls are concerned. The best way to foul up a party that has found such a thing is to have the opening device elsewhere than on the door itself. In one dungeon the walls were all covered with bas reliefs of a thief holding a cudgel and all the secret doors were behind these reliefs. They were opened merely by pulling down on the cudgel, but the trick was you had to pull down on the cudgel opposite the door, rather than on the door relief itself. Simple as this may seem, the party never figured it out, spending turn after turn prodding, pressing, and poking the door they had found and getting more and more upset at my delighted fiendish chuckles. In yet another dungeon I used a kind of combination-lock method of door opening with the added bonus of a trap if the wrong combination was used (usually a puff of gas). Each combination was different to boot so that determining one was no guarantee of opening another in the same fashion. I strongly suggest mixing door-opening methods in any of your pits, just because it works to keep a party constantly worried, as well as assuring clobbering at least one party member who figures since the last door opened safely by pressing it on the right he will merely reiterate the action and be safe (which of course he won't be).

RULE THREE

My third fiendish rule is delayed action pays off. One of the opportunities many GM's miss is the chance to make players say "Now how in the name of Mogon the Mighty did that happen?" Poison is a good example of this. Most GMs simply have an immediate save against ingested or insinuated poison, at which point the toxin either works or fails. I can see this when the poison comes from say the sting of a giant scorpion, but it bothers me when someone drinks from let us say a poisoned well. I dislike instant poisons, preferring sl--oooo-ww death from toxic means, which enables me to withhold saving throws for as long as an hour after the poisonous substance has been imbibed. This really irritates players since suddenly they are losing hit points or making saving

throws with no idea of why! Moreover delaying poison effects keeps the victim from being instantly cured by a spell, a spell which might be used before the fact that the victim is poisoned is known (e.g., when another party member is stung by the aforementioned scorpion). I am also a fan of contact poisons and delaying their effects adds to their viability.

Another great delayed ploy is causing the party to take some action which seems to have no immediate effect. My most beloved example is a statue at the entrance to a second level of one of my labyrinths. The statue has four arms, three of which if pulled upon have an immediate effect. The fourth arm merely gives without any noticeable consequence. What the heroes and heroines don't know is that this arm summons a troll guard to the entrance, said guard arriving beyond the door in a few rounds. What generally happens is that the party gets to the statue first, moves the arms and then explores the rest of the room. However there is always one rummy that keeps pulling on the arm that calls the guards, over and over and over, hoping to get his charisma raised three points or something. By the time the group opens the door there are a veritable horde of troll guards on the other side. To spice this up, another of the statue's arms seals off the entrance they came in when pulled.

Yet another great delayed action goodie is a curse that affects spell casting, so that any spell has the opposite effect when thrown. Naturally this is not evident until a spell is thrown, at which point no one is sure what the cause is. The only thing they do know is that the guy who was the recipient of the cure spell has just taken enough damage to kill him, thanks to the cursed spell caster.

RULE FOUR

Fiendish rule four is always keep complete party statistics at hand. This allows you to make saving throws for the characters on any attribute, determine without asking whether a character has the strength, intelligence, etc., to do what he is trying to do and mete out "hidden" damage (such as from swallowed poisons). Part of the problem in any FRP game is affecting a single character without alerting all the other players as to the danger. Sometimes this is simply not possible, but a large percentage of the time it is, assuming you prepare beforehand. A statement of effect printed on a 3"x5" index card is one easy way to keep the party guessing when only one of their number is affected by one of your dastardly schemes. You simply lay the card on the character and he or she knows what has happened, while the other players remain in the dark. I use this method often always with great success (based on the fact that misery adores company and the affected player always wants someone else to get it too!). One example is a peculiar stone that when handled a certain way instantly turns the handler into a tiny spider. The effect happens so fast that all the party can see is that one of them has suddenly disappeared. The player gets a card so that he or she knows that he is now on the floor in the shape of a spider (a hairy moment considering what might happen if the party starts tromping around). Naturally if I were to say out loud that this had happened it would spoil the fun, and handing the player a card saves interrupting the flow of the game to take the person aside and deliver the bad news.

RULE FIVE

Fiendish rule five is simple: "SSSH!" Too many GMs get loose of lip at crucial points. Occasionally (very occasionally) a clue or two is necessary to keep a game going, otherwise the true fiend of a GM keeps things secret and inviolate. It's fair to inform a party of what they can see, smell, hear, etc., but only in an absolutely minimal way and always in accord with their stated actions (one of my most oft-repeated arguments is when I drop something from a ceiling and players state they should have seen it. My answer, you never told me you looked at the ceiling!). In the same vein as the rule for silence, a GM should strive to fill everything he or she says with import (even if it has none). Players will learn to "read" your statements after repeated exposure to your style, so develop ways to alter your pronouncements in sly and sneaky fashion. Many a party has escaped doom because a GM has tipped the hand too soon!

RULE SIX

Fiendish rule six is limit, limit, limit! A game can quickly become an atomic turkey shoot when a GM throws in powerful magic and magic items that work without a limit. A good instance is a pool or fountain whose waters provide curative powers. Such powers should work but once on characters, rather than be a free cure-all throughout a game. Where swords or other items that detect secret doors, traps, life, etc., are concerned I suggest setting a reasonable limit on how many times a day the power functions (five is good) otherwise why bother with secret doors or traps at all. Limits should apply to other areas as well as magic, areas perhaps not so clearly defined. One such area regards damage of a specific nature, such as severing of limbs, breaking of bones, etc. If you include such specific damage in your game don't blow it by merely rendering the damage and then letting the character go on jumping pits and climbing ropes as if he had a mere hangnail. Another area of concern should be any physical activity that requires some measure of strength and dexterity. It has always bothered me that GMs allow any character to shinny up ropes or sidle around pits as if everyone was Conan. I just can't see a mage hand-over-handing it up a rope, or even successfully bracing one and I think its reasonable to not allow it. By the same token instant lock-picking should be discouraged, since it takes some measure of time to do so. Judicious restriction in these admittedly minor elements of FRP go a long way toward keeping a party in check and giving each character more individuality in the play. It also makes it harder to just out-run what you don't want to tackle. Limitation should also be considered where total dungeon concept is involved. I have been on tons of runs where the GM allows parties to wander in and out of his or her tunnels as if no one occupied them. At the very least a party fleeing and then returning should be met by a small army of angered guards. Moreover the bodies and ravaged rooms they have left behind should tip off somebody that the place has been invaded. A large part of being a fiendish GM is crediting your villains with some intelligence, even the monstrous ones. The test of a good dungeon is whether the party can slide through strictly by virtue of high levels, good armor, and powerful magic or whether they must use their own natural wits to do so. Limiting is used not to give the GM an unfair advantage but rather to put challenge back into adventuring for the benefit of all concerned.

OTHER EXAMPLES

Some other examples of fiendishness I wish to suggest are the use of dice rolls strictly to intimidate (i.e., there is no reason to rall, just do it to make the party nervous), employment of sounds, smells, and sights (such as fresh bloodstains) to lead a party on wild troll

chases and hordes of non-monster, non-player characters to both help and hinder the delvers along the way. This last suggestion requires a GM to hone his or her role-play skills so that players never know whether that beautiful blonde or that snaggle-toothed old man is really to be trusted. In this same vein, lycanthrope non-player characters are terrific for pushing along a devious plot, since they have both the formidable monster combat abilities and human look and intellect.

That's about it folks. My general guide to fiendishness, tried and tested time and again and always worth the effort. I could say more but listen, I have to keep some secrets. Right now I've gotta run. You see I have this idea for a magic item which changes its properties every time it's exposed to the light of the full moon or the touch of a female fighter. It should be wonderfully fiendish!!! Bye. . .

Stan Johansen Miniatures

25mm S-F ROLE PLAYING MINIATURES

Fictioneers 35 different adventures and troops
14 different creature types
5 accessory packs

Space Marines Miniatures and rules 15 different adventures and troops, with arms cast seperately for over 150 variations.

25mm Sample packs

Planetary Legion 8 figures, 2 creatures	JF070 $6.00
Death Raiders 7 figures, 2 pieces equipment	JF071 $5.00
Xyban Pack 5 figures	JF072 $4.00
Sitan adventures on foot 7 figures & Cannon	JF074 $5.00
Sitan adventures mounted 7 figures and mounts	JF075 $7.00
Sitan Creature pack 1 7 figures	JF076 $7.00

25mm Accessory Packs

JF050	Heavy S-F Weapons (5)	3.00
JF052	Assorted hand S-F weapons	1.50
JF051	Assorted fantasy weapons	1.50
JF053	S-F computer equipment	3.00
JF054	Assorted Shields	1.50

SPACE MARINES

Race	Code	Contents of pack	Price
Blarads	BR-EP-3	5 Figures 5 left arms, 5 A arms (blaster), 1 each B,C,D,E arms	$4.00
Whistlers	WH-EP-3	5 Figures 5 left arms, 5 A arms (blaster), 1 each B,C,E,I arms	$4.00
Hiss	HS-EP-3	5 Figures 5 left arms, 5 A arms (blaster), 1 each B,C,D,E arms	$4.00
Irsoi Confederacy	IC-EP-3	5 Figures 5 left arms, 5 A arms (blaster), 1 each B,C,D,E,I arms	$3.00
Tarran Union	TU-EP-3	5 Figures 5 left arms, 5 A arms (blaster), 1 each B,C,D,E,I arms	$3.00
TU-EP-2 contents as above, figures in Kneeling position.			
Ranan Horde	RH-EP-4	5 Figures 5 left arms, 5 A arms (blaster), 1 each B,C,D,E,I arms	$3.00
Galactic Peoples Rep.	GP-EP-3	5 Figures 5 left arms, 5 A arms (blaster), 1 each B,C,D,E,I arms	$3.00
GP-EP-2 contents as above, figures in Kneeling position.			
Mercantile League	ML-EP-4	5 Figures 5 left arms, 5 A arms (blaster), 1 each B,C,D,E,I arms	$3.00
ML-EP-2 contents as above, figures in Kneeling position.			
Rauwoofs	RW-EP-4	5 Figures 5 left arms, 5 A arms (blaster), 1 each B,C,D,E,I arms	$3.00
RW-EP-2 contents as above, figures in Kneeling position.			
Mekperrs	MP-EP-3	5 Figures 5 left arms, 5 A arms (blaster), 1 each B,C,D,E,I arms	$3.00
Azurach Imperium	AZ-EP-2	5 Figures 5 left arms, 5 A arms (blaster), 1 each B,C,D,E,I arms	$3.00

10% discount and free catolog on all orders over $15.00,
if you mention **DIFFERENT WORLDS** with your order.

24 PAGE PHOTO CATOLOG $2.00

STAN JOHANSEN MINIATURES • 56 Snow Crystal Road • Naugatuck Ct. 06770

TRAVELLER MUTATIONS

By Iain Delaney

Traveller is a role-playing game using many of the classical elements of science fiction. The idea of mutations, though, is a theme long used in the science fiction that has not been approached in *Traveller*. The uses and effects of some possible mutations in a *Traveller* game situation is the purpose of this article.

Tech level 6 is the first tech level at which atomic energy occurs, therefore mutations may occur in a character originating on a planet of tech level 6 or higher.

After generating the character's six basic characteristics roll 2D; if the total is 11 or 12 the character is a mutation. Then roll the 1D/1D and consult the Mutation Table for the specific mutation. The benefits (or problems) of the mutation are then used as the character progresses through the services.

The general public holds a prejudice towards mutants, similar to that which they hold towards psionic ability. Individuals or authorities who discover a mutant will generally react in the following manner, using a 2D roll to determine their response: 2-6 uncooperative, 7-10 deportation, 11+ lynching.

MUTATION DESCRIPTIONS

1/1-2/6 For these mutations add the indicated number to the listed characteristic.

3/1-3/3 The character can restructure his body molecules to the consistency of the indicated armor's defence strength for 2D combat rounds, once per day. Note that Battle Dress is not in powered mode.

3/4 The character has passive IR vision, capable of sensing a heat source up to long range.

3/5 This talent is similar to the internal locator listed in *Traveller* Book 3. The character cannot become lost or confused about direction.

3/6 The character can become invisible to any form of detection for one or two combat rounds, once per hour.

4/1-4/4 Psionics occur in a character as a mutation at age 18. At this point the character follows the psionics procedure in *Traveller* Book 3 at no cost, since natural training is part of the mutation.

4/5 The fear sense causes a character, when he feels fear or nervousness, to make another person forget about the character's presence for 1Dx10 minutes. This mutation acts subconsciously and can cause many problems for the character in some situations. It is up to the referee to decide how scared the character is, and if it is enough to trigger the mutation.

4/6 The character can sense any danger to his person anywhere within long range. Surprise rolls do not apply to this character, and he should get sufficient warning about other dangers as well.

5/1 The stun touch causes any person or animal touched by the character to become unconscious for 3D combat rounds. The stun touch can be used twice per day.

5/2-5/5 With these mutations the body can create an internal effect similar to the effect of the listed drug once per month. The chemical effect works within the mutant only; it cannot be used on another person.

5/6 The force field is created around the shape of the character for 1D combat rounds, once per week. The field encloses the character only. The character is impervious to any form of attack but cannot move, or fire weapons through the field.

6/1 This mutation gives the character a literally photographic memory, combined with total recall.

6/2 The character can sense the presence of any metal, at medium range or closer.

6/3 This mutation works the same way as the metal detector for nuclear radiation sources.

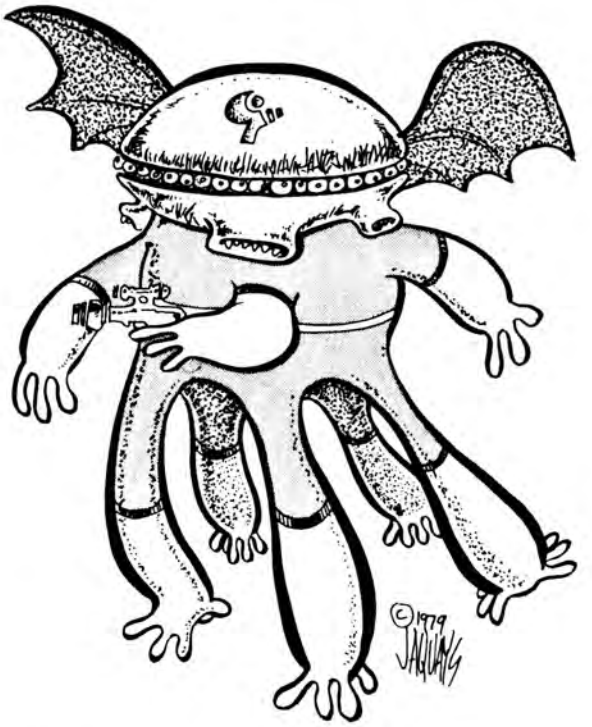
6/4 This mutation causes the character to have to drain energy from other human beings to survive. He must drain eight strength points from someone each month, or die. The victim will feel strange at first, and then become very scared. The victim will then struggle and make a lot of noise.

6/5 The character has a rapid aging rate, and must throw on the aging table in *Traveller* Book 1 every year instead of every four years, starting at age 26.

6/6 The character has a very sensitive life detection psi power (see Psionics, *Traveller* Book 3). He cannot stand the presence of more than 15 people closer to him than medium range. Closer, or more minds, than this will cause the character to black out, with a 10+ on 2D possibility of going insane.

MUTATIONS TABLE

1D/1D	Mutation
1/1	Strength +1*
1/2	Strength +2*
1/3	Strength +3*
1/4	Intelligence +1*
1/5	Intelligence +2*
1/6	Intelligence +3*
2/1	Endurance +1*
2/2	Endurance +2*
2/3	Endurance +3*
2/4	Dexterity +1*
2/5	Dexterity +2*
2/6	Dexterity +3*
3/1	Cloth Armor
3/2	Reflec Armor
3/3	Battle Dress (Defence only)
3/4	IR Vision
3/5	Internal Locator
3/6	Invisibility
4/1	Telepathy*
4/2	Telekinesis*
4/3	Teleportation*
4/4	Awareness*
4/5	Fear Sense*
4/6	Danger Sense*
5/1	Stun Touch
5/2	Slow Drug
5/3	Fast Drug
5/4	Combat Drug
5/5	Medical Drug
5/6	Force Field
6/1	Photographic Memory
6/2	Metal Detection
6/3	Radiation Sensor
6/4	Energy Leech*
6/5	Accelerated Aging*
6/6	Psionic Overload*



The starred items on the Mutations Table function continually. The others will function if a 7+ is thrown on 2D.

When faced with mutations in his campaign, the referee must tailor the campaign accordingly, taking into account the various advantages and disadvantages inflicted on the character by the mutation. Some things that may be difficult for a regular character will pose no problem for a mutant. On the other hand, some mutants, such as the Energy Leech, must be concerned with surviving, as well as progressing through a campaign.

212 685-3880 THE COMPLEAT STRATEGIST *212 685-3881*

Fantasy Game Center
Wargame Headquarters
for Greater New York

10:30 A.M. TO 6:00 P.M. DAILY OPEN TILL 9:00 ON THURS.
11 EAST 33rd STREET, NYC, NY 10016
We Pay Shipping On All Mail Orders. Sorry No C.O.D.'s

(201) 744-6622 THE COMPLEAT STRATEGIST *(201) 744-6622*

Fantasy Game Center
War Game Headquarters
for North New Jersey

TUES.-SAT. 11:00 A.M. TO 7:00 P.M.
THURS.-OPEN TILL 9:00 P.M.
209 GLENRIDGE AVENUE
MONTCLAIR, N.J. 07042

305 961-5660 THE COMPLEAT STRATEGIST *305 961-5660*

Fantasy Game Center
Wargame Headquarters
for Southeast Florida

TUES.-SAT. 11:00 A.M. TO 7:00 P.M. THURS-TILL 9:00 PM
5406-8 STIRLING ROAD
DAVIE, FLORIDA 33314

BEGINNING SCENARIO

Dungeon of Pelius Mright

An Adventure for Novices

By Ken Rolston

Every fantasy role-player has faced the difficult task of answering a genuinely interested acquaintance's question, "Well, how do you play the game? What is it all about?" Unlike most simpler games, it is not possible to sit down with that friend and a pack of cards or a two-page rule sheet and quickly explain the basic rules, while handing them even a 40-page booklet is likely to discourage and frustrate the beginner. So how are we going to provide our friends and acquaintances with an experience of the pleasure we derive from playing FRP games without bombarding them with an information overload?

This was the problem that faced me when I was approached to prepare and host a 90-minute dungeon workshop at a folk music festival last spring. None of the participants had any familiarity with *Dungeons & Dragons* or similar games, and I was faced with the difficult problem of conveying a large and complex body of information necessary to play these games in a limited time period, while at the same time entertaining the prospective dungeoners and giving them a sense of the joy of delving.

The purpose of this article is to provide a model for a rapid, simple introduction to FRP games for the uninitiated. This model might be applied to a number of situations–game shop owners who wish to stimulate a clientele, convention organizers who want a distinctly beginner's dungeon, youthful addicts who wish to hook their friends, and, particularly, teachers who wish to use FRP games in their classrooms. Incidently, this also makes a nice "quicky" module for several beginning players or for a single intermediate player.

MATERIALS

I decided to prepare three handouts to be duplicated and given to each participant at the workshop: a character sheet, a player's map, and a dungeon map key. I pre-prepared the character sheet because, despite the great pleasure the beginner gets from creating a personality from random die rolls, he lacks the understanding to equip his character properly in an acceptable amount of time. However, if time permits, either in the introduction or after the main action, I highly recommend letting the participants create a sample character or two and discussing with them the implications of the various features he may randomly or deliberately determine, for this is certainly one of the most entertaining features of the game for the tyro.

I also prepared a player's map which showed only the outlines of the rooms in the dungeon, to facilitate the visualization of the adventure and to speed up the dull and irritating task of mapping the course of the expedition. Finally, I prepared a dungeon map key, with brief descriptions which I, as the GM, would read to the participants as they entered a room, and notes to the GM, myself, about what monsters, traps, treasures, and other features were to be found in each room. The first two handouts were to be given immediately the participants and discussed with them, while the map key was not given to the players until after the adventure.

THE CHARACTER LIST

To open the workshop, I spent about ten minutes reviewing the character sheet with them. As you can see in examining these sheets, all features that ordinarily would require the player to refer to a rules manual have been specified on the sheet, e.g., hit damages, range of weapons, spell characteristics, and character class peculiarities, such as infravision and ability to detect traps. (Some specifications are obviously simplifications or adaptations of published rules.) I avoided any detailed explanations of the game mechanisms, and discouraged questions requiring complex, abstract replies. For example, I explained that armor class was an indication of relative difficulty in inflicting a wound on an opponent–the lower the armor class number, the harder to successfully score a hit.

I found it easiest to explain character attributes by discussing extreme examples and explaining how those particular scores affected the character's personality–for example, a Charisma rating of five explains the dwarf's nickname, "Stinky." A quick explanation of alignment as a gross indicator of personality and moral code was also amusing to the participants–some of the more impish of the group were just dying to try their hand at role-playing a super-righteous-goody-two-shoes.

Dungeon of Pelius Mright — Handout A

CHARACTER LIST

ELF MAGE FELINDOR

Strength	15	Level: 2
IQ	16	Hit Points:16
Wisdom	8	Alignment: Lawful-Good
Constitution	11	Armor: None
Dexterity	11	Armor Class: 9
Charisma	12	

Special Abilities

1) +1 to hit with a sword or bow
2) Speaks goblin and orcish
3) Sees 60' in dark (infravision)
4) Detects hidden or secret doors 50% (if searching)

Possessions

DAGGER (1D4) 8' Pole Leather backpack
50' Rope 12 Torches

Spells

SLEEP–puts 2D4 creatures to sleep for five melee rounds.
READ MAGIC–reads magic inscriptions on objects; therefore reveals the uses of discovered magic objects.

CLERIC MAIUS MOREFRIEND

Strength	13	Level: 2
IQ	11	Hit Points: 10
Wisdom	14	Alignment: Lawful-Good
Constitution	10	Armor: Chainmail and Shield
Dexterity	8	Armor Class: 4
Charisma	15	

Special Ability

1) May be able to ward off the undead

Possessions

BATTLEMACE (1D6) Backpack Steel mirror
Vial of holy water (good vs. undead)
Silver cross (on chain around neck)
2 Flasks of oil

Spells

CURE LIGHT WOUNDS–cures 1D6+1 hit points up to original maximum for a wounded character.
BLESS–adds +1 to hit probability of companions; also counteracts an enemy Curse spell.

DWARF "STINKY" HRAWNGRED

Strength	16	Level: 1
IQ	10	Hit Points: 16
Wisdom	10	Alignment: Chaotic-Good
Constitution	16	Armor: Dwarf mail +2
Dexterity	8	Armor Class: 3
Charisma	5	

Special Abilities

1) See 60' in dark (infravision)
2) 50% detection of traps, pits, movable walls, new construction (when searching)

Possessions

BATTLE AX (1D8) Crowbar Backpack
SLING (1D4) Wine in wineskin (½ gal.)
DAGGER (1D4)
Magic potion HASTE–double speed and number of weapon blows for six turns, roughly one hour.

THIEF MARIGOLD BLEUSS

Strength	10	Level: 2
IQ	13	Hit Points: 6
Wisdom	11	Alignment: Neutral
Constitution	6	Armor: Leather
Dexterity	17	Armor Class: 7
Charisma	11	

Special Abilities

1) Open locks 29%
2) Hear noise 33%
3) Pick pocket 35%
4) Hide in shadow 15%
5) Climb walls 86%
6) Hit from behind: +4 to hit

Possessions

BOW (1D6) Thief's picks and tools
SWORD (1D8)
DAGGER (1D4)
Magic ring MAGIC DETECTION–glows red within 30' of magic object or spell.

Copyright 1980 by Ken Rolston.
Permission granted to make copies for personal and non-commercial use.

In preparing the characters, I attempted to include in the character's gear occasional items appropriate for improvising problem solutions to encourage creative and unanticipated approaches to situations–a crucial source of delight to player and referee alike. For example, I didn't suggest or explain that the oil could be used as a weapon; with great glee, they stumbled on that discovery themselves. The party also improvised a fishing pole from the rope and the eight-foot pole in a futile attempt to snatch the magic helm–even though it didn't work, they loved the idea for its aesthetic value.

After carefully explaining the character sheets, I asked each participant to select a character that appealed to him, either in character, race, vocation, or talent, and told each to be prepared to identify with the welfare and fate of that character. Normally, of course, each person would have his own player to operate, someone for whom he had solitary responsibility. However, since I didn't know how many people would appear at the workshop, and, in any case, I anticipated more than eight or ten, I decided to instead to have the group of participants run the four characters by committee, sharing ideas and responsibilities among themselves, while, at the same time, I encouraged each player to cherish a favorite and to try to view the adventure somewhat from that favorite's particular perspective. It is important to involve every participant in every action as much as possible; we've all experienced that tedious delay while waiting for the GM to finish the individual resolution of the actions of the scout while we fidget with our dice.

THE PLAYER'S MAP

I then reviewed the player's map, with the explanation that this copy had been plucked from a trash can years ago by a servant of Peleus Mright and fearfully hidden for further years until that servant could safely sell it to a wandering adventurer. I encouraged them to briefly discuss the significance of the map's ambiguous markings in the absence of a map key as a preliminary exercise in visualizing concretely the diagramatic features of a dungeon, and I cautioned them that in the intervening years, Mright may have modified the dungeon. This explanation is intended to justify the servant's ignorance about any traps protecting Mright. As you can see by examining the map, many of the markings on the map could be interpreted without a key, while other markings might admit of numerous interpretations. In discussing the blank map, we began to anti-

It is important to involve every participant...

cipate some of the obstacles we might face, and the participants mentally began to prepare themselves to take on the roles of intrepid adventurers.

ORDER OF PLAY

My order of play was as follows: first, I read the room or passage description from a map key; then, I asked the group to brainstorm what actions might be appropriate. By suggestion and subtle questioning, I would try to induce a common agreement of the actions the characters should take, then describe the results of those actions. For example, just beyond the door to corridor 2 was a pit trap. After they opened the door, I described to them from the map key a quiet, long, dark passage, and I asked, "Now what should you do here?" None of their responses anticipated the trap, so I told them, "Look at your character sheets. Is there any relevant skill you should consider?" whereupon they noticed a skill in detecting traps and promptly exercised it. I handed one of the dwarf's sypathizers a die; he failed his detection roll, so I told the crowd, "Well, he doesn't see anything suspicious." After the dwarf had dived into the pit for minor injuries, one of the dwarf's fans observed, "Gee, nobody's perfect."

At some point, the combat tables, detection chances, spell use–in short, anything that required detailed understanding of the rules–would be encountered. I then simply told the participants *what* to do, without telling them the *how* or *why*. For example, Stinky melees with an orc. I simply ask someone to roll a 20-sided die, then show everyone how I cross-reference the roll with the result. At an introductory level, avoid the abstract; expect your adventurers to accept your matter-of-fact statement of the concrete results.

As I had assumed the responsibility of the mechanics of the game, the workshop participants were free to experience the finest features of role-playing games–anticipating traps, improvising solutions, learning from mistakes, planning tactics, slaughtering monsters (or capturing, or converting them, according to taste), and discovering unanticipated treasures and perils. The adventure is designed to gradually introduce escalating challenges, until, at last, the party must meet someone who outguns them–Peleus Mright. This is also intentional; it is great fun to strive against great odds, but I also wanted to encourage prudent flights from overmatching opponents–a tactic too often ignored by beginning delvers.

THE DUNGEON KEY AND WRAP-UP

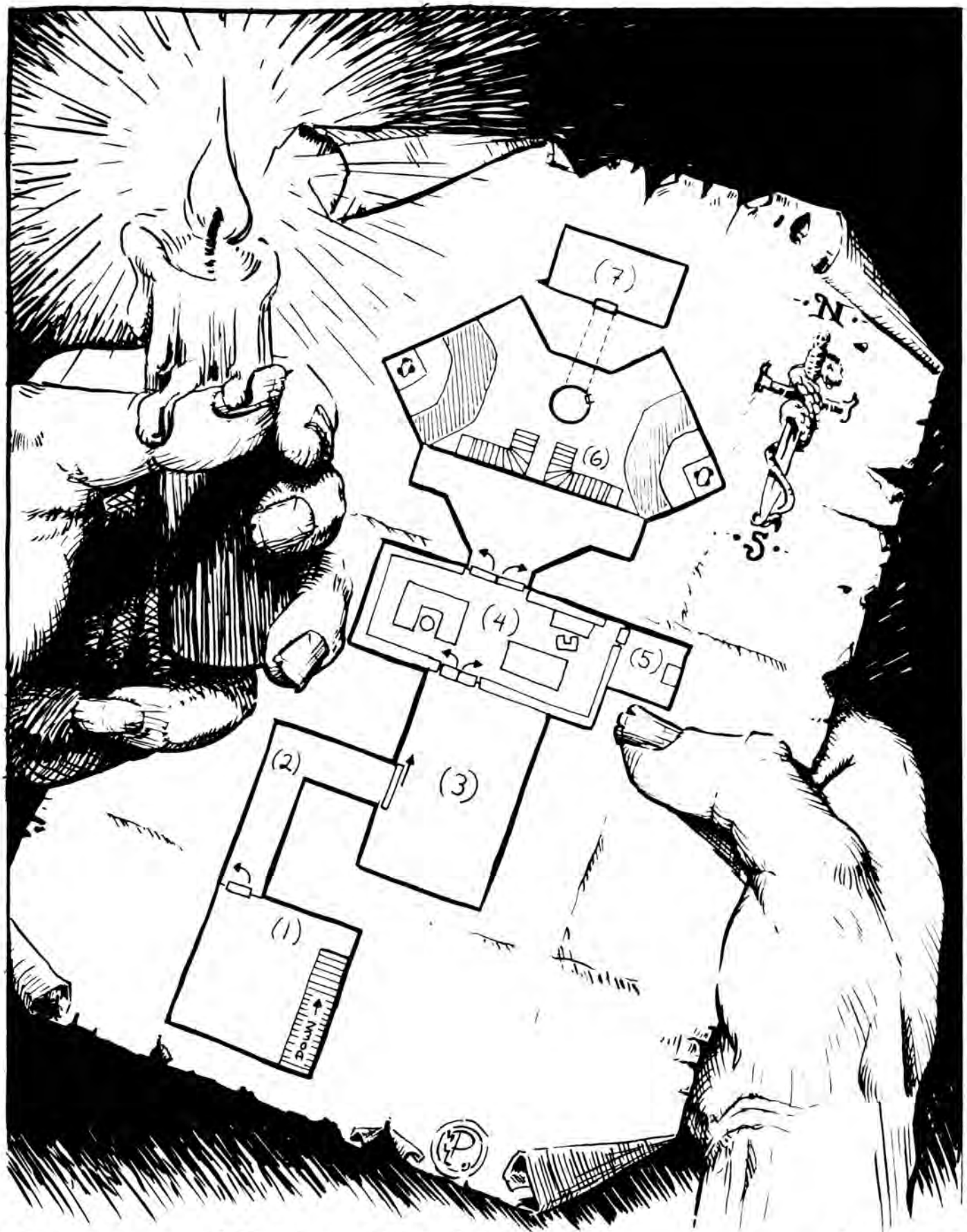
When the party has prudently withdrawn from the dungeon (or, if you are dealing with berserk-type beginners, when the party is annihilated) I would distribute the duplicated copy of my dungeon key and discuss the delve with the participants informally, answering any remaining questions. The purposes of giving everyone a copy of the dungeon key are:

1) to give them a more concrete sense of the role of the GM–of the self-imposed limits of his power, the demanding task of organizing his material, and the various creative possibilities open to him,

2) to give each prospective player a familiar model for developing his own dungeons (The most common question I get from inexperienced GMs is "How do you organize your stuff?"), and

3) finally, to give them a module that they may be able to use on other prospective dungeoners until they have a chance to develop their own.

Often the more reflective beginner will be immediately curious about the role of the GM–does he design and write down all that detail, or does he make it up as he goes along? It is interesting to discuss the various other interpretations I might have adopted for the response of the module to character action. For example, suppose that in the adventure I had the homunculi retreat from torch-brandishing adventurers: I would discuss with the participants the multiple alternatives I might have exercised and their possible ramifications for the success of the rest of the adventure. Since I made the homunculi flee the adventurer rather than attack and perhaps seriously incapacitate him, I explain that my style as a GM is to avoid seriously injuring or killing a character unless he really asks for it, because I am more interested in the romance of heroes and adventure than the ruthless demands of competitive adversary combat. I would also describe how other GMs might different-



Dungeon of Pelius Mright

Handout B

PLAYER'S MAP

Copyright 1980 by Ken Rolston. Drawn by Peter Pahl.
Permission granted to make copies for personal and non-commercial use.

Dungeon of Pelius Mright — Handout C

DUNGEON KEY

ROOM 1–You descend a flight of stairs into darkness. Infravision reveals two rats (3' long) and a shapeless area on the floor. Torchlight reveals a room 35'x35'; littered with bone, debris, dust, and rotted furniture. The rats eye you intently from in front of a wooden door in the NW section of the room.

2 RATS–Armor Class: 5 Hit Points: 3, 2
Damage: 1D3

BLACK OOZE–Armor Class: Always hit Hit Pts: 15
Damage: 1D3 to exposed flesh; corrodes metal; rots wood

PASSAGE 2–Long, dark, quiet passage 10'x60'.

PIT TRAP (just beyond door from Room 1)–1D6 damage; 20% chance detected if elf or dwarf first; 50% if searching

DOG LIZARD–Barks alarm and runs away (towards Room 3) Armor Class: 8
Hit Points: 6 Damage: 1D4

SLIDING DOOR TRAP–If opened, spikes from floor; 25% chance of 1D4 damage

ROOM 3–Large, open dark room. Infravision will reveal three orcs in SW. Simultaneous sighting. Torchlight reveals heaped rags, bones, and corpses in an otherwise empty 30'x50' room.

3 ORCS–Armor Class: 7 Hit Points: 10, 11, 9
Damage: 1D6; each has a dagger and sword plus 1D8 GP

One corpse, if searched, will be found to have a magic ring of PROTECTION +1 (inscription in magic language)

NORTH DOOR TRAP–If opened, spikes from floor; 25% chance of 1D4 damage

ROOM 4–Well-lit alchemical lab and library 60'x25', bookshelves around room. U-shaped table with apparatus, etc., to left center. Right center has long empty table and desk in NE corner. Three homunculi stare from under the table as you enter.

3 HOMUNCULI–Armor Class: 4 Hit Points: 4,4,2
Damage: 1D3 plus poison; character falls ill (80%) or unconscious (20%)

Keys to locked door in desk drawer

Secret door to left behind bookcase has 600 GP, potion of GIANT STRENGTH, potion of INVISIBILITY (inscription in magic language), and 10 GP+ 2 SP worth of samples on alchemical table

ROOM 5–In the light from the library you see a small room with a wooden chest with two skeletons holding swords standing before the chest.

2 SKELETONS–Actuated by entering the room
Armor Class: 8 Hit Points: 4, 4
Damage: 1D8

CURSED CHEST–Opener receives a HELEN KELLER, deafness, dumbness, and blindness (cure with BLESS spell)

CONTENTS–Magic SWORD +2 to hit and damage, speaks common tongue, detects invisible, gives bearer power of flight for three turns/day (magic inscription or discussion with sword will reveal properties)

ROOM 6–There is a low roar of a great fire in this room, and it's very hot. The southern platform looks 30' down to a room 85'x30' with two fiery crevasses separating small platforms bearing identical silver and gold tripods containing identical red crystal helmets that flash in the fire light. A group of six goblins loiter to the right. They wear leather armor; two have bows and swords; the other four only have swords. In the center of the room is a cylindrical shaft with a ladder for descent.

HELMETS–These are ESP helmets and worth 10,000 GP each. The fire swells into a wall if crossing is attempted (damage of 2D8). Invisible water valves at the back of the stairs will flood and extinguish the fire.

6 GOBLINS–Armor Class: 8
Hit Points: 10, 11, 11, 8, 6, 5
Damage: Bow (1D6), Sword (1D8)

ROOM 7–A magic user enters the central pit and threatens you with a wave of a staff. Two skeletons join him. (Mright will enter Room 6 with skeletons if goblins sound alarm.)

MAGIC USER–Armor Class: 9 Hit Points: 23
Damage–Staff of LIGHTNING BOLTS; Spells–SLEEP (x2), CHARM (x2), PHANTASMAL FORCE (x2), WEB, FIREBALL, SLOW, POLYMORPH SELF

2 SKELETONS–Armor Class: 6 Hit Points: 10, 12
Damage: 1D8 (touch as FEAR)

Copyright 1980 by Ken Rolston.
Permission granted to make copies for personal and non-commercial use.

ly interpret the notes in the dungeon map key–for example, a killer GM might make the orcs fiendishly clever and ruthless adversaries, while a fun-loving GM might have them behave like Keystone Cops.

Most of us experienced in creating dungeon adventures and judging tournaments have developed systems for noting the features of our dungeons, but I can still remember struggling in the beginning for a good, consistent method of recording the features of my scenarios clearly, concisely, and usefully. Frankly, I'm still searching for a better system. There are many examples nowadays of published modules and dungeons, but these are often relatively unobtainable and unintelligible for the beginner. It is of great value to have at least an example of a fairly concise and fairly clear notation system for the beginner to improvise on.

Also, I found that several participants used the dungeon and key that I gave them to introduce other potential junkies to role-playing. It seems obvious that the open discussion we had of my style as a GM and of alternative styles of GMing would help a beginning GM to be aware of and consciously select his own GMing strategies in a well-considered, consistent, and organized expression of his own personality.

USING THE MODULE FOR EXPERIENCED PLAYERS

When using the Dungeon of Peleus Mright as a module for experienced adventurers, I recommend limiting the party to a total of six or seven character levels–for example, a level 2 magic user, a level 3 cleric, a level 1 thief, and a level 1 fighting man. I also suggest that they be restricted in the power and sophistication of magic weapons they may use–for example, forget about that +5 sword with charm and dispel magic abilities. Peleus Mright is tough enough to protect those helmets; they should not be easy to get.

The preparation of this module for novices has suggested to me some valuable concepts that apply to my dungeons for experienced players. First, though I am fond of expansive and detailed campaigns with complex histories, narratives, and motivations, there's nothing I like better than a little pure and simple action. The Peleus Mright adventure is shorn of all the complex decoration I am so fond of in my campaigns, but I found it immensely refreshing to run such a straight-forward expedition. Secondly, as my father used to say, "Keep it simple, stupid," a subtle piece of wisdom I cherish in my maturity. You can never do anything so cleanly and so well as something simple, and it is quite a relief not having to improvise the motivations and backgrounds of a beggar one of my campaigners may meet in a gloomy tavern.

Finally, those role-players who find that their three- or four-hour sessions always end up completing no more than a fraction of an adventure may appreciate the virtue of simplicity and set about creating their own limited adventures. Certainly such a development would be applauded by the dungeon widows who hold their lamps at the dungeon door, waiting for their long-absent lovers to appear. Too often I have arisen stiff-jointed and chafe-reared from a table at 1:00 AM with the nagging feeling that nothing really got accomplished on the adventure that evening. Surely there is a place for more quickie adventures that can be satisfactorily resolved in 90 minutes.

Hopefully this article has provided an example of how to introduce the unfortunate ignorant to the wonders of role-playing, and how to do it in a short period with a minimum of pain and confusion for the beginner. Hopefully also, some readers will find applications of these concepts in their own proselytizing attempts to reveal the glory of FRP gaming to the as-yet-uninspired refugees running around with untapped natural resources of fantasy in their heads. Finally, some of the experienced readers will hopefully find something in the simplicity of this adventure that appeals to some frustrated component of his sophisticated soul and that prompts him to add the gift of simplicity to his own dungeon designing style.

FANTASY GAMING AND SCALE

By John McEwan

Hap Rue Conason paused to admire his reflection in the face of a highly polished shield. The huge warrior stood fully six foot, his rippling muscles, lion skin loin cloth, and carefully braided hair all marked him as a northern barbarian. Here in the decadent city of Kish, he would win fame, fortune, and the love of beautiful women in the arena. In preparation for this, his first combat in the arena, he had carefully sharpened his great two-handed sword. He was just a little bit disgruntled, however, because they had matched him with a dwarf.

"Well," he thought as he took a few practice swings with his huge sword, "This dwarf, Gronitch, may be tough, but with my long arms and superior height, I should be able to outreach him easily. I'll play around with him for a few minutes, just to give the crowd a thrill, then I'll chop him into buzzard bait and collect my winnings!"

Stepping out into the brilliant sunlight of the arena, the barbarian felt the cheers of the crowd wash over him. He flexed his muscles and flashed a smile for the ladies in the audience. Slowly turning toward the doors on the opposite end of the oval field, Hap watched his opponent waddle onto the field. An unprintable mix of obscenity and blasphemy tumbled from Hap's slack lips as he stared goggle-eyed at the dwarf, Gronitch. Fully seven feet tall, round as a meal tub, and weighing at least as much as a fair sized ox, the dwarf carried a hammer like a blacksmith's anvil on a chariot pole, and a shield big as a cart wheel.

"Where in all the seven hells did they find a dwarf that huge?"

Like Hap, maybe you too have wondered: where do all these huge "25 millimeter" figures come from? What does "25 millimeter" scale really mean?

Before I try to answer these questions, perhaps we should ask, "Does it really matter?" The answer to that is, of course, only if it matters to you. Your approach to adventure gaming (or role-playing, if you prefer) will determine your attitude toward the subject of scale.

If, like many adventure gamers, you are content to play a largely abstract game utilizing only paper and pencils, the subject of figure scale will have little meaning to you. If, however, you have discovered that collecting and painting the figurines you represent your characters with is a large portion of the fun of playing, then perhaps you may have wondered why there is so much variation in the size of so called 25mm figurines.

Although wargames, notably chess and go, have been played since anyone can remember, these games were largely abstractions, and it wasn't until the famous author, H. G. Wells, wrote his *Little Wars* that gaming with model soldiers became popular. H. G. and his friends used the then cheap and readily available Brittons toy soldiers to game with. In England, the serious Napoleonic gamers of the early 1950s wanted a greater variety of authentic troops to game with, and as a result of this demand, 30mm cast metal figurines began to be produced. 30mms were nice, but expensive. A smaller scale would allow more figurines per pound or dollar and would also allow more figures to be mounted on the regimental stands, thus giving the appearance of a larger mass of troops. So Minifigs invented the 25mm figures. The 25mm figure is small enough to be economical, yet large enough to be fairly well detailed. These new smaller figures became very popular and the old 30mm almost died out.

25mm is one inch equals six foot scale, or 1/72nd. It is a convenient scale to use and measure out. You can use an engineer's scale or a pica ruler. When you use the 60 scale on an engineer's scale, you can measure down to tenths of a foot very conveniently.

Not everyone liked the smaller scale, however. Don Featherstone, editor of *Wargamer's Newsletter* and other prominent wargamers of that period expressed a liking for a slightly larger figurine. Hinchliffe and others responded with a "stretched 25." These stretched 25s are usually about 28mm high. 28mm corresponds very closely to 1/64th scale (3/16 inch to one foot) or S gauge, as it is referred to in model railroad parlance.

Now you may well ask, "What does model railroading have to do with adventure gaming?" Despite the fact that model railroading and model soldiers seem to have developed independently along different but parallel lines, no discussion of scale can ignore the influence of the model railroad hobby. Generally speaking, the model railroader tries to create a shrunk down replica of the real world. There are cars on the streets and people on the sidewalks. Even the rolling stock and engines will be suitably dirtied to make them appear used. There may even be trash spilling from kicked over garbage cans. Much of this illusion of shrunk down reality depends on a close fidelity to scale. Obviously, a Volkswagen large as a city bus is going to destroy much of that illusion of reality.

If you have determined that part of your goal in adventure gaming is to create an illusion of reality, to bring your fantasy some form of substantive verity, then a good working knowledge of scale can be important to you. Even as the model railroader's close attention to detail enhances the illusion of reality, so may your attention to detail aid that subtle magic of imagination which makes monsters and heroes real, and adventurers remembered as if you had really been there.

The Table of Scales shows the various common scales. Column "A" is the fractional equivalent, column "B" is the height of a six foot man in inches of that scale, column "C" is the equivalent in millimeters and column "D" shows the basic measurement equivalency. The numbers under column "E" refer to the following notes, which describe the common use of that scale.

TABLE OF SCALES

A	*B*	*C*	*D*	*E*
1/2400	.03	.75	1 inch to 200 feet	1
1/1200	.06	1.5	1 inch to 100 feet	1
1/750	.096	2.4	1 inch to 62.5 feet	1
1/700	.1	2.5	1 inch to 58.3 feet	1
1/285	.25	6.3	1 inch to 23.75 feet	2
1/144	.5	12.4	1 inch to 12 feet	3
1/120	.6	15	1/10 inch to the foot	4
1/100	.72	18	1 inch to 8.33 feet	5
1/90	.8	20	1 inch to 7.5 feet	6
1/86	.83	20.9	3.5mm to the foot	7
1/76	.94	23.6	4mm to the foot	8
1/72	1	25	1 inch to 6 feet	9
1/64	1.12	28	3/16 inch to the foot	10
1/60	1.2	30	1 inch to 5 feet	11
1/48	1.5	37.5	1/4 inch to the foot	12
1/43	1.6	41	6.6mm to the foot	13
1/32	2.25	54	3/8 inch to the foot	14
1/24	3	77	1/2 inch to the foot	14
1/12	6	150	1 inch to the foot	15

NOTES

1. These scales are usually used only for model ships or space craft.
2. Micro armor scale. This particular ratio was chosen because one foot equals 1/10 of a mile in this scale.
3. Used mainly for model ships and aircraft.
4. This is the scale of the popular 15mm figures.
5. This scale is little used except for some model aircraft and Roskoph plastic military vehicles.
6. This is the equivalent of 20mm, but there is actually very little made in this scale.
7. This is the popular HO model railroad scale and most buildings and accessories for model railroading which originated in this country are made to this scale. Roco plastic military vehicles from Austria are also in this scale.
8. This corresponds to British OO gage model railroad scale. Airfix plastic figures and military vehicles are in this scale.
9. This is the proper size for all 25mm figures and is a very common scale for plastic model aircraft.
10. This corresponds to the old American Flyer S gage model railroad scale. Very little, other than the larger size metal figurines, is manufactured in this scale any more.
11. This is the scale of the old 30mm figures and is now seldom used.
12. This corresponds to O gage model railroad scale. It is also a common scale for plastic model aircraft and model cars.
13. This scale is used almost exclusively for collector model cars.
14. These two scales are utilized almost exclusively for collector figurines and plastic military vehicles.
15. This is the most common scale for dollhouse miniatures.

ADVANTAGES OF THE VARIOUS COMMON FIGURINE SCALES

15mm: For playing Napoleonics or ancients where large masses of troops are desirable, the advantages of 15s are obvious. For adventure gaming, however, the 15s seem to lose much of their desirability. While it is true that your can conveniently accomodate your entire dungeon party in a small box in your shirt pocket, the figures are so small and poorly detailed (in comparison to the larger figures) that they often fail to provide that individuality which is so important to the role-player.

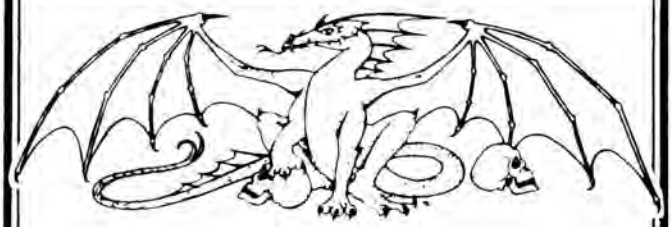
It is also well to keep in mind McEwan's Axiom: "The smaller a figure is, the less likely it is that it will look human." There are many reasons for this, but the most important is that the sculptor must accomodate to the flow characteristics and tensile strength of the material which the figure is to be cast of. A 15 mm figure whose neck, ankles, arms, and weapons were all very close to scale would be too fragile for use as a wargame figure and would cast so poorly that it would not be economical to make.

25mm: This is the smallest scale in which reasonably close to scale weapons can be expected to be sturdy enough for use as a playing figure. One big advantage to 25mm (1/72nd) scale, for the adventure gamer, is that there is a larger variety of figures available in this scale than any other. 25s also don't look too grossly outsized next to 1/86th or 1/76th scale buildings.

28mm: Oddly enough, the 3mm size increase of 1/64th scale allows for considerable more detail to be applied to the figure. The big disadvantage is that very little else is made in this scale.

30mm: Very few companies are left who still manufacture this size figure. Figures this scale and larger are usually too expensive or too fragile or both to merit serious consideration as game pieces.

Inasmuch as many adventure gaming players don't seem to be too uptight about the scale of their figures, it appears that there will exist a steadily growing market for the slightly larger 28 mm figures. While I have no argument with those who prefer a larger scale, I do believe that the 1/64th scale figures, or S scale, should be advertised and sold as such. To advertise them as 25mm is false and misleading advertising. It is my sincere hope that the various manufacturers will voluntarily change their advertising to reflect the true size of their products before some nosey Federal Government bureaucracy decides to butt in, and we all lose as a result.



ADVENTURES IN FANTASY

The next generation in Fantasy Role-Playing Games

by

DAVID L. ARNESON & RICHARD SNIDER

You are the knight sent upon a quest by the king to battle villains and creatures right out of mythology. From dwarves to dragons, your wits will be just as useful as your sword. This game comes complete with separate charts, 20-sided die, sample adventure, and complete rules for starting on the road to high adventure.

Now only $20 postpaid!

Send check or money order to:

ADVENTURE GAMES INC.
2506 18½ Ave (Suite 6-114)
Rochester, MN 55901

THE LIGHT BRIGADE IS AT YOUR COMMAND . . . and awaiting your order for troops and equipment!

MINIFIGS, HINCHLIFFE, RAL PARTHA, AIRFIX, HERITAGE, GARRISON, DRAGON TOOTH, MIKE'S MODELS, ROCO MINITANKS, CITADEL, McEWAN, SUPERIOR, ARCHIVE, FRP Games, Boardgames, Books, and Imports. S
OPEN SEVEN DAYS A WEEK
SPECIAL ORDERS ACCEPTED

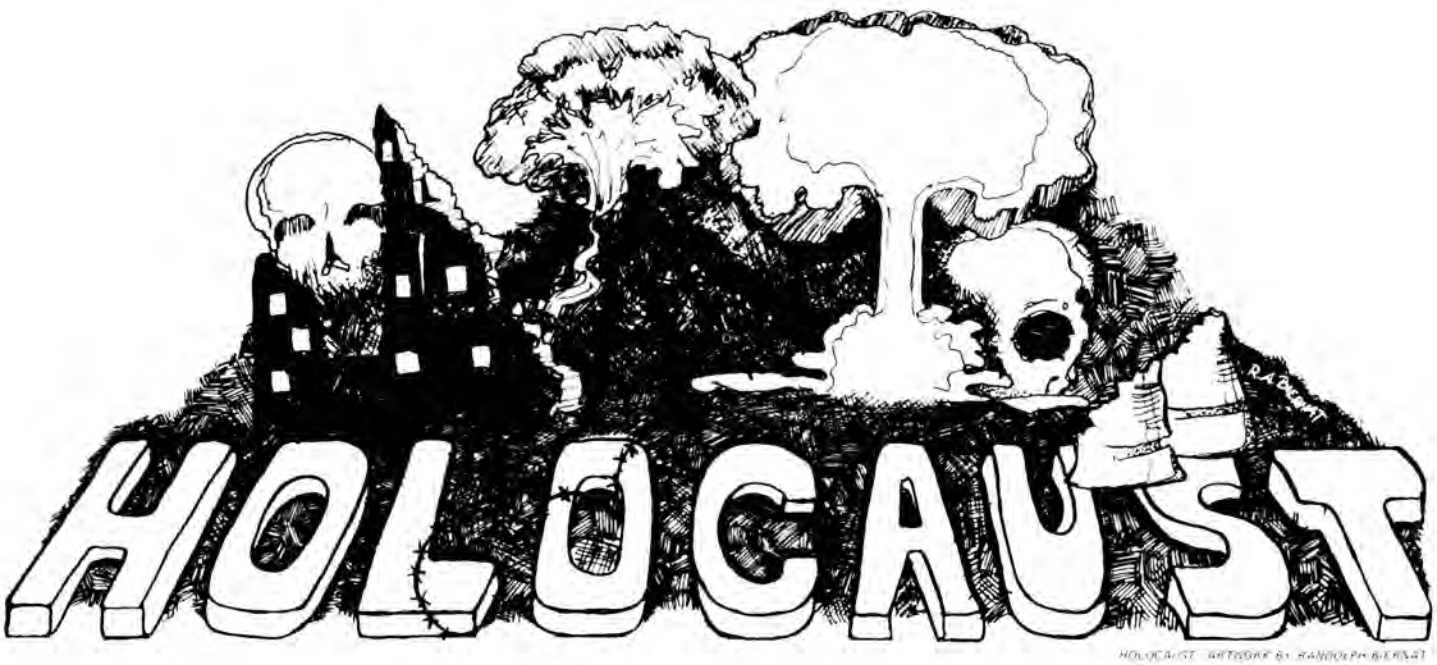
OFFICIAL SUPPLY CATALOG – $3.00

Price of catalog includes:
- A 5% discount on all orders over $10.00
- A commission into the Light Brigade, plus Commission Certificate (suitable for framing).
- Prompt, courteous, and experienced service by wargamers for wargamers.

Light Brigade Hobbies

1811 BROADWAY ST
CONCORD, CA 94520
(415) 689-0732

Telephone orders gladly accepted with VISA/Master Card.



As your enemy approaches from down the white sandy beach, you realize the wind is rising again. Waves batter the shore, just as they battered your entire city just weeks earlier. At that time news reports told of Earthquakes, Volcanos, and even sea currents changing. But now the media is silent. The few people who have survived are fighting each other just to eat.

You realize that you must unite these survivors to fight whatever caused this Holocaust. Even so, you can't trust anyone until you know their motives.

You are the wisest and most charismatic survivor of your community. The other locals have turned to you for leadership and guidance. Now you see eminent danger, you call your community to batttle. It will be a battle like none you have ever known.

You know you must win this battle or pursuade them to join you because the reason for the Holocaust must be discovered, and defeated.

This is not a relived battle from the past nor is it a nightmare. It is a vicious battle from which there is no return. This is NEW WORLD'S HOLOCAUST!

New World's Holocaust provides unequaled opportunity in role-play gaming. It brings to your doorstep players as diverse as the characters they are playing. Through successful battles and treaty negotiations you can gain both strength and recognition.

Strength and growth are achieved through battle victories and through peaceful accomplishment, not through isolation and passive resistance.

Recognition is given by informing other players of their competitors achievements and perhaps you'll even gain national publicity of your characters victories.

New World's Holocaust may be entered at any time without undue disadvantage to the player. Each player chooses a geographic area and a Moral and Political Doctrine. With the use of a rule book, historical and cultural background information, and the game turn sheets provided, you are ready for the hard battle ahead.

You may participate in the adventure of New World's Holocaust in Three Month Units. Each unit includes the necessary information sheets, playing aids, and 8 moves. This allows each player sufficient time to plan their moves and an equal opportunity for every player. Moves will not be available except through the Three Month Units. This will allow each community an equal number of moves within the same time frame, so no one can gain omnipotence through the purchase of extra moves. However, each player may control as many communities as they wish. If you find at any time that you are dissatisfied we will gladly refund all money paid for unplayed moves.

Three Month Units for one community are available for $20.00, two consecutive Units for $35.00. Rule books are available for $5.00, but if you join now the Rule Book will be included at no extra charge.

Use your Mastercard or Visa, or send a check or Money Order to:

New World Research & Marketing, Inc.

Dept. #A1
P.O. Box 05032
Detroit, Michigan 48205

Name _____ Phone _____

Address _____ Apt. No. _____

City, State, Zip _____

Master # _____ Visa # _____

Expiration Date _____ Expiration Date _____

THE USEFULNESS OF FRP GAMES

By Steven Horst

Among players of fantasy role-playing games, as among pursuers of almost every other field of interest, there are those of us who find it necessary to find some value or profit in our pursuit which justifies the time spent at it. The evaluation of leisure activities must be doubly exacting, especially if the activity takes up large parcels of time, as does fantasy wargaming. To us, the enjoyment of an activity is not the necessary and sufficient criterion to justify its pursuit. Games must provide physical exercise (like softball) or mental exercise (like chess or Scrabble). And as an incidental point, one might notice that it is the games that do not do these things that are generally set aside with the passing of childhood – adults do not usually play tiddly-winks or old maid. This may very well be the criterion unconsciously used in determining what games are to be considered suitable for play by adults. In any case it is a sensible criterion for deciding how one is to spend one's time, and it is the criterion by which we shall attempt to evaluate FRP games in the following pages. So let us look into the question.

ARE FRP GAMES USEFUL?

Except for the rare people who enact their exploits in the local park, role-playing games do not provide physical exercise. Indeed, the extremely sedentary nature of these games and the almost inevitable presence of processed carbohydrates would serve to rate fantsy games among the least physically beneficial pastimes. What, then, about mental stimulation? In my experience this is undependable. I have found in some campaigns that only by extreme creativity could I manage to preserve my character. In others, however, the most a person could do was to bash the orc on the left side on even melee turns and on the right side on odd ones. What is worse, in large campaigns most of the members of the party (i.e., the weaker members) are often virtually excluded from play because they really have little to contribute in the way of power or

skill. Sitting around a table and tagging along while one or two players with ultra-powerful characters make decisions and wipe out monsters is not even especially interesting, much less mind-building. (It is little consolation that such situations also occur in life.)

It seems, then, that our answer to the question, "Are FRP games useful?" is a "Yes," but only a conditional one. The usefulness or lack thereof in these games is largely determined by the presence or absence of certain factors which, if present, make gaming a beneficial experience but which, if absent, make for a more or less wasted evening. These elements may be divided into two categories, *theory of play*, and *characteristics of the campaign world*.

THEORY OF PLAY

A person's *theory of play* is the manner in which he treats the relationship between a player and his character. Unfortunately there are players who do not even unconsciously have anything resembling a theory of play. These are the people who treat their characters like toy race cars or like the airplane counters in *Richtoffen's War*. I'm afraid that these people are totally missing most of the enjoyable parts, and all of the benefits, of RPGs. Think about the title – *role-playing* games – it strongly suggests some kind of character development. It is incredible to me that a person can approve of movies that give ridiculously human personalities to robots and then fail to give any personality (beyond perhaps "strong and stupid," or "sneaky and mean") to his own role-playing characters.

As to theories of play among those who exhibit such things, however, there is much variety. One player may even use different theories of play for different characters, knowingly or unknowingly. (I suspect that even many of those players who have a consistant theory of play fail to realize that they are exhibiting such a thing.) There are two basic theories of play that are especially important in their pure forms. The first is *personality projection*, which simply means that the player projects *his or her* personality onto the person's character. The character is, for all intents and purposes, the player with a different body and in different circumstances. The second theory is *role-assuming*, in which the personality traits of the character (usually different from those of the player) are determined fairly early in play and the player then attempts to play the character faithfully. This theory of play is absolutely essential when the character is not human. A balrog that likes to give flowers to little girls is simply not permissible in a serious world. (We shall avoid the question of what a player is doing with a balrog character in the first place for the moment.)

I have often felt a moral commitment to play a very righteous personality projection game, because I justifiably fear that bad habits with which I endow my characters may creep into my own life. On the other hand, there is much more to be gained from role-assuming. Playing a character "as it should be played" requires some attempt at understanding the psychological and circumstantial factors that would be at work in the character were it a real individual. The player vicariously experiences what it is like to be a very different individual. A tee-totaling office worker may learn a great deal by playing an alchoholic berserker with xenophobia. A player learns quite different things by playing a unicorn. (Notably, he learns that unicorns do very little that is interesting to human players!) The value of this? By playing various types of characters, the player may gain insight into human nature and become more sensitive to the situations of other persons. By playing non-human characters, a player can expand his outlook on the world by seeing alternative ways of viewing affairs from that common to his society or to humankind. (The latter may prove rather difficult, but the rewards are great.)

Of course one may blend together basic theories of play in various degrees and fashions. My own favored theory of play at the present time is role-assuming with the additional components of *directed* and *undirected development*. Undirected development consists of the effects that experience has on the character. A mercenary, for example, may see and commit such senseless acts of bloodshed that he becomes sick of violence and adopts a more peaceful life. Or, a peaceful man may find his wife and children slaughtered by bandits and take up the sword. Undirected development is almost essential to role-assuming if the character is to be at all realistic. Directed development, on the other hand, is not at all essential to play, and is quite difficult to handle well. It happens when the player consciously seeks to gradually transform his character's personality from one stage to another. He may, for example, wish his bloodthirsty dragon to eventually abandon its slavery operation and frolic in the autumn mists. In doing such things, however, one must not permit ambition to exceed its reasonable limits. A demon-worshipping half-orc does not become an archbishop, although he may become a more or less decent individual. It is often interesting to give players a set of personality traits for their characters before they begin playing them. (This may prove especially interesting in tournament play.) This forces the player to think in a way other than he is accustomed to and promotes variety in the game.

CHARACTERISTICS OF THE CAMPAIGN WORLD

All of the foregoing comments have been concerned with the conduct of players; the *characteristics of the campaign world*, on the other hand, are the responsibility of the Game Master. There are, of course, many different kinds of worlds, and the ideas that are successful in one world may fail utterly in another. I am familiar with three basic types of serious worlds which may be regarded as poles, with various combinations of features in the tropical zones. The first class is that of *mundane worlds*. These are the type required for the game *Chivalry & Sorcery*. In such worlds, action centers around human affairs, with only a very limited sprinkling of fantastic monsters or magic. The second class is that of *classic Dungeons & Dragons worlds*, complete with every monster in the books and magic scattered helter-skelter. The third type are *fantastic worlds*. These show perhaps the greatest unity of construction and creativity. They usually have a very limited number of well thought-out forces at work in the world (as in Tolkien's Middle Earth) with well-explained monsters and magic. As with theories of play, these world characteristics can be combined in various ways.

I might venture to suggest a fourth basic class of worlds, less serious than the others – *avant garde*, or *absurd worlds*, in which there is little or no unity and which make use of possibilities that would be unacceptable in the other types of worlds. Lewis Carroll's Wonderland would be a literary example of an absurd world.

Each type of world has its special dangers. Mundane worlds risk being boring to those who are not especially interested in the types of cultures available, classic *D&D* worlds are in danger of being overly fragmented and lacking any creative value, while fantastic worlds are often difficult places for player characters to do things that are significant. But

perhaps the most dangerous thing of all is an unwise mixing of features. It is, for example, ridiculous to have a well-planned history and theology and then have players run into untold numbers of unexplained monsters (which happens when the GM uses monster tables that are not suited to his world).

Regardless of which type of world one chooses, certain characteristics in the world are necessary for it to be successful. First it is necessary that the human world be well planned and unified. Cultures must be developed enough to provide at least the illusion of a complete social and political history. Preferably, there should be numerous cultures, varying in characteristics, not too strictly modeled after earth cultures. These cultures should ideally have different languages. The existance of a world-wide common tongue, however convenient, should be avoided unless the history of the world provides a reasonable explanation for it. The possibility of cultural intermingling and the rise and fall of nations should also be taken into account.

Second, there should be a reasonable and coherent system of living beings. This means that ridiculous concoctions like sheep with vipers' heads and bluejay wings are unacceptable. It also rules out anatomically impossible creatures such as giant ants. (Unless giant ants resembled common ants only in appearance, and not in musculature, they would be unable to support their own weight.) Sobriety in the monster system also entails not making intelligent creatures simply human minds in strange bodies. If the world-maker cannot adhere to this, perhaps he should stick to playing in other people's worlds.

Third, there must be a holistic view of the supernatural. One simply cannot have animism, polytheism, and monotheism side by side and treat them as being on the same level, as this would be logically inconsistant. (That is, unless the world is truly without any gods and the GM treats all religions of his world as being false.) Of course the different cultures should have different systems (and different cosmologies and cosmogonies), but the GM should have some clear idea as to how things really work. The system (or systems) of magic should also be integrated into this scheme. Is it a natural power of a few individuals, or the work of familiar spirits, or the gods, or of demons? These things the GM must decide.

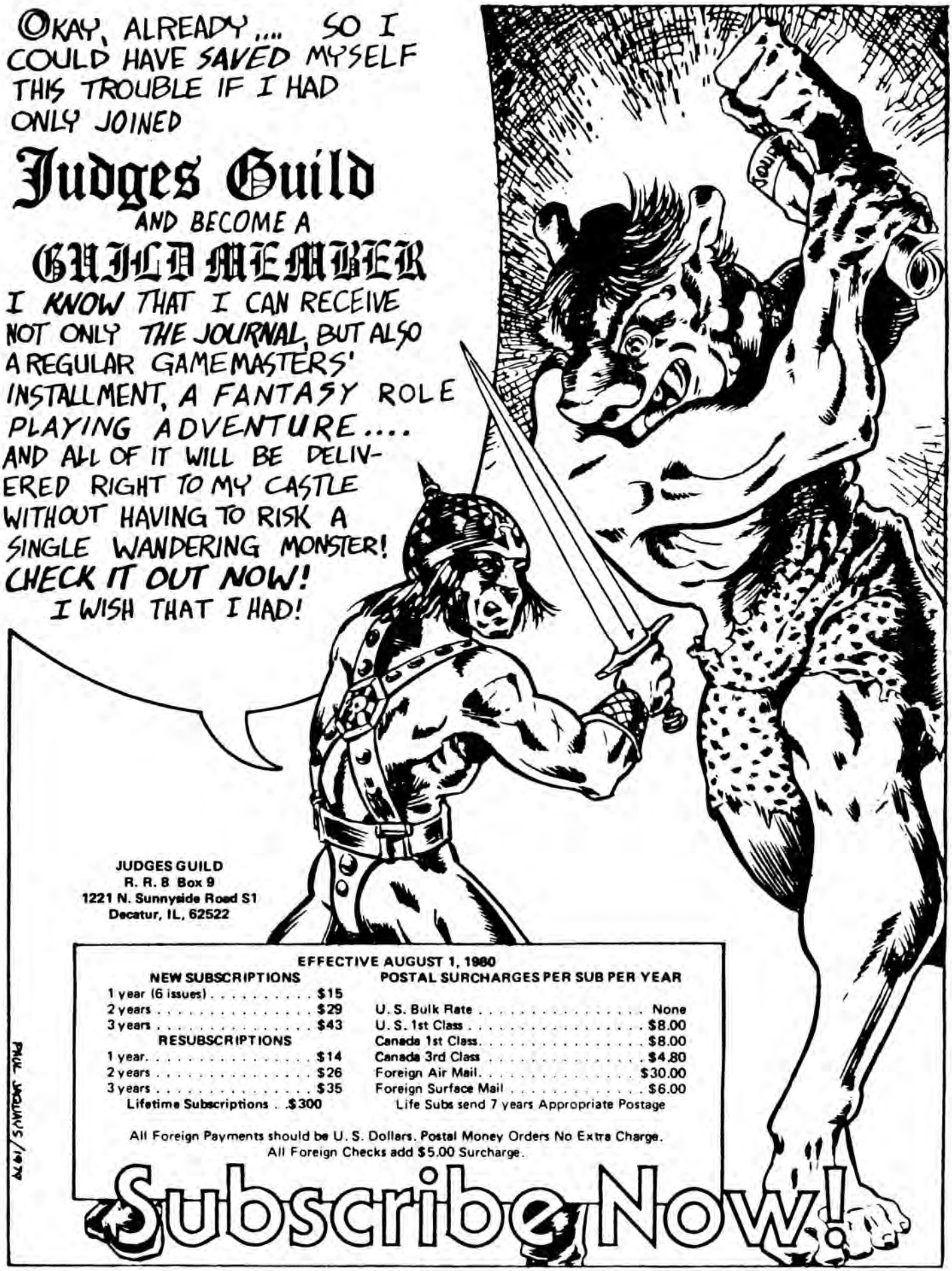
Now all of this has been dealing with what makes for a good world for role-playing. It has done nothing for the question of whether (or when) RPGs are themselves a worthwhile pursuit. Of course one might say that if the role-playing itself (the players' part of the game) is useful – and I think we have already established that it can be – then the qualities of the world in which they play can only make the endeavor more or less useful, but cannot totally strip it of worth altogether. This would indeed seem to be the case, as role-playing was practiced as a psychological tool long before *Dungeons & Dragons* came along, and as such was divorced from any permanent fantasy world.

The world can, however, have value of its own, and I should like to explore the value of one particular type of world, the type that I have labeled the fantastic world. It is my belief that the value of the fantastic world lies in the creative and thought-provoking differences between it and the real world of the player. This is true not only of imaginary worlds designed for role-playing, but also of those in literature. I think this principle can be clearly seen the landmark works of fantasy such as *Alice of Wonderland* and *Gulliver's Travels*. Carroll and Swift have largely done this in mathematics, linguistics, and philosophy, but the designer of a fantasy world need not restrict himself to these areas. (Indeed, it is rather rare that a GM would have both the genius and the time needed to do this.) Physics and geography seem the most ready candidates for variation. There is no reason for a fantastic world to be bound to a spherical shape, or even that it be based on a familiar topology. I have been acquainted with two circular worlds, for instance. One of them was my own first world, and the other is probably the most exemplary fantasy world that I've encountered. I am presently intrigued with the prospect of a tetrahedral world, and a friend has even suggested a tetrahedral world inscribed within a spherical world.

Perhaps the attempt at creating a difference between the real and fantasy worlds that is most often misexecuted is the creation of multiple sentient species. I never cease to be annoyed when a GM has elves or dwarves or some more exotic creatuers that he treats like bastardized humans. (This criticism might be aimed at not a few writers as well.) This shows either lack of imagination or sloth on the part of the GM. It is quite possible to create intelligent creatures that are not at all like humans in shape, thought, language, or culture, but these possibilities are all to often ignored or passed by.

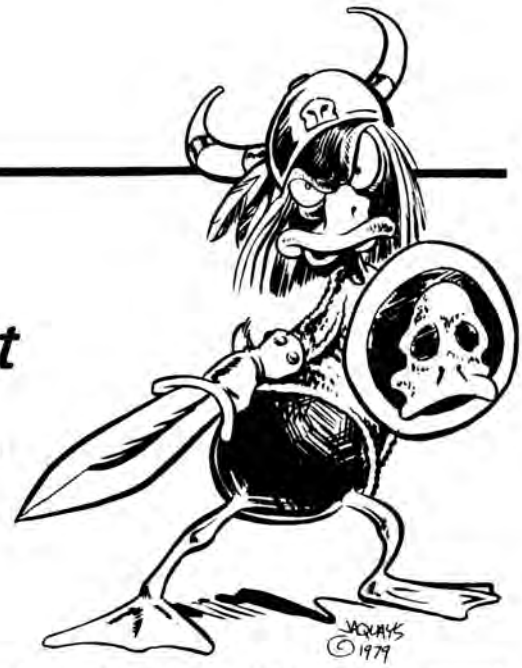
Now it may seem that a world that is circular or tetrahedral would seem to suggest more of what I have called an absurd world than a fantastic world, but this is not the case. The world the GM creates is by its very nature unrealistic, as it is bound to incorporate features that are not present in the real world. I make no claim that my circular or tetrahedral worlds are feasible in our universe. The whole object of having such worlds is to provide a contrast through which players can better understand and appreciate the world in which they do exist by pointing out what some of the alternatives would be. Now the difference of the absurd world is that it has no internal unity, while the fantastic world only lacks unity with the real world. In a fantastic world, one might have intelligent mineral 'life' forms. In an absurd world, these mineral beings might be operating a taco stand in the theater district.

The object of the GM, then, is to create a world that is different from the real world in selective manners, the point of which is to give rise to introspection on the point of the players. Players, on the other hand, can profit from experimenting with different theories of play, especially playing a role-assuming game with characters having personalities and situations very different from their own.


OKAY, ALREADY.... SO I COULD HAVE SAVED MYSELF THIS TROUBLE IF I HAD ONLY JOINED
Judges Guild
AND BECOME A
GUILD MEMBER
I KNOW THAT I CAN RECEIVE NOT ONLY THE JOURNAL, BUT ALSO A REGULAR GAMEMASTERS' INSTALLMENT, A FANTASY ROLE PLAYING ADVENTURE.... AND ALL OF IT WILL BE DELIVERED RIGHT TO MY CASTLE WITHOUT HAVING TO RISK A SINGLE WANDERING MONSTER!
CHECK IT OUT NOW!
I WISH THAT I HAD!
JUDGES GUILD
R. R. 8 Box 9
1221 N. Sunnyside Road S1
Decatur, IL, 62522
EFFECTIVE AUGUST 1, 1980
NEW SUBSCRIPTIONS
1 year (6 issues) $15
2 years $29
3 years $43
RESUBSCRIPTIONS
1 year. $14
2 years $26
3 years $35
Lifetime Subscriptions . .$300
POSTAL SURCHARGES PER SUB PER YEAR
U. S. Bulk Rate . . . . . None
U. S. 1st Class $8.00
Canada 1st Class. $8.00
Canada 3rd Class $4.80
Foreign Air Mail. $30.00
Foreign Surface Mail $6.00
Life Subs send 7 years Appropriate Postage
All Foreign Payments should be U. S. Dollars. Postal Money Orders No Extra Charge.
All Foreign Checks add $5.00 Surcharge.
Subscribe Now!
PAUL JAQUAYS/1979

RQ VARIANT

Another look at RuneQuest movement



Copyright 1980 by Morgan O. Woodward III

RuneQuest is an excellent game of simple, straightforward solutions to many of the problems that have plagued fantasy role-playing gamers since the start of the hobby. As such, the founders of *RQ* saw a need to make the various mechanics of the game as non-inhibiting to actual play as possible. I agree with the approach taken in most cases. However, this approach fails somewhat in the area of movement in the melee round.

The section I'm referring to is on page 15 of the second edition of *RQ*, in the section on "Mechanics & Melee."

There are four phases to the *RQ* melee round, in the following sequence:

1. Statement of Intent.
2. Movement of Non-Engaged Characters.
3. Resolution of Melee, Missiles, and Spells.
4. Bookkeeping.

Phase 1 is fine with one exception. The rule states that intentions may be aborted, but not altered. I think that players should be able to switch to alternate targets if those stated targets drop during the melee. This is a matter referee interpretation. With the system in this article, the referee should decide if such statements may be altered, rather than aborted only. Phases 2 and 3 are the meat of this article and will be reserved to after phase 4.

Phase 4 shouldn't exist. Pretty grim statement, but the loss of POW points, hit points, etc., should be recorded at the time of their occurence, not after all the melee, magic, etc., is over; otherwise, confusion can result as to who did what to whom. Again, I would recommend that the damage done, POW used, and other items be recorded in the strike rank that they happen.

The meat of this article concerns the actual movement and conduct of melee in a given round. I feel there is a need for a more relative movement setup; one where the creature with the higher movement allowance (MA) would move before the slower creature. This gives the faster creature the movement advantage its higher speed should provide, since everything moves in 3 meter units at a time in the *RQ* rules. Melee would still use the basic strike rank (SR) system as presented. The major difference would be that an MA 10 would cover ground sooner than an MA 8 creature. This idea was also meant to better understand the relative speed between archer and his target. An archer should be able to drop an opponent where the opponent was when the archer fired. That is, the archer fires on SR 2 and the opponent is downed (if hit and killed) on SR 2. He never closed the space between the archer and his present position. The Movement Sequence Table is all that's required for this idea.

Use of the table is really quite easy. Look under the current SR on the table and cross-reference with your MA. If there is an "X" in that spot you may move whatever one movement unit equals in your system. If there is a "–," you may not move that strike rank. Thus, a creature with a movement of 12 would move SR 1 and SR 2 and so forth through the various SRs, while a human would not be able move until SR 5. The result is that a creature that is faster gets the initiative, and stays ahead of a slower creature.

In cases of MAs which are higher than 12, the following applies. Treat the movement as 12 on the table, and then add the additional movement, in increments of one, to any given SR. You can't add more than one to any SR, and you may continue to add until all 12 SRs are filled. At this point you start over with any additional increments of one that are left. For example, a Mobility spell gives our hero an MA of 16. He now moves on the 12 column of the table and has a total of four extra movement units to apply, in increments of one, to any given SR. Let's say he applies one to SR 1. He may not apply more than one to SR 1. Thus, on SR 1, he could move 2 units,

MOVEMENT SEQUENCE TABLE

	MA											
SR	*12*	*11*	*10*	*09*	*08*	*07*	*06*	*05*	*04*	*03*	*02*	*01*
01	X	–	–	–	–	–	–	–	–	–	–	–
02	X	X	–	–	–	–	–	–	–	–	–	–
03	X	X	X	–	–	–	–	–	–	–	–	–
04	X	X	X	X	–	–	–	–	–	–	–	–
05	X	X	X	X	X	–	–	–	–	–	–	–
06	X	X	X	X	X	X	–	–	–	–	–	–
07	X	X	X	X	X	X	X	–	–	–	–	–
08	X	X	X	X	X	X	X	X	–	–	–	–
09	X	X	X	X	X	X	X	X	X	–	–	–
10	X	X	X	X	X	X	X	X	X	X	–	–
11	X	X	X	X	X	X	X	X	X	X	X	–
12	X	X	X	X	X	X	X	X	X	X	X	X

X = creature may move one unit.
– = creature may not move this strike rank.

on SR 2 one unit, etc. He'd still have three extra movements of his total MA to use where he saw fit. When would you be able to apply more than one unit per SR? If the MA was over 24. Then, there would be two "X"s per SR and you could apply any extra based on the same criteria.

Notice that the above change of movement has nothing to do with the DEX of the player, nor does it change the basic rules concerning adding SRs for movement. The movement concept effects only movement; how fast you cross ground, not how fast you fire the bow or whatever. Also notice that a Binding spell simply reduces the movement of the target overcome to half the original MA; use the appropriate column.

Use of this system should show a relative speed difference. Though a more complex system of graduated speeds would be necessary to show a finer tuned difference, this system meets both the need of relative speed and fair archer rules I had in mind. Non-engaged and engaged figures move and have action in relation to one time frame and the sequence of events support a flow of movement. The vampire human is faster than the normal human; not in reflex action (SR based on DEX and SIZ), but on the ground covering distance.

The game sequence under this revision is as follows:

1. Statement of intentions (referee discretion on aborts/alterations).
2. Begin SR countdown. Movement of all parties takes place according to their MA and the Movement Sequence Table.
3. All damage is recorded as it occurs.

Finally, referees should note the following.

1. There is no zero SR reflected on the table. I consider SR zero to be reflex action, pure and without movement.
2. Larger sized creatures should be given some additional consideration for sheer amount of ground covered.
3. Emphasis should be placed on the difference between readied and non-readied spells.
4. Close attention should be paid to the rules concerning both movement unhampered by melee and attacks after movement (no attack with more than half movement). The former gives the two-legged creatures double normal rates. It is important the referee decide at what point a character may choose this option; during the melee, if the character has done anything (such as changing weapons) in SRs prior to their initial movement SR, they may only move at the normal rate (that is MA 8). If they elect to do nothing but run that round during the statement of intent, foregoing other action, then they may run at the doubled (MA 16) rate. Some players feel that the system I've presented deals its own penalties for movement through the additions to the SRs. Others think that a negative attack result (say -20%) would balance the rules. I believe that the no attack if over half movement rule should stand; particularly with the dodge option in the missile fire rules.

Hopefully, this article will help those of you who are not satisfied with the movement system in *RQ*. Remember that the idea is that ground speed in *RQ* is not the same as DEX, and that the creature with the higher MA should actually move first in the melee round.

Games of Berkeley - For True Gamers Only!

ANNOUNCING!
THE GAMES OF BERKELEY
"GREEN TAG SPECIAL"

A special table with all that's new in FRP and wargaming at reduced prices!

Anything $10 or less is 50 cents off!
Over $10 to $20 is $1.00 off!!
And anything over $20 is $2.00 off!!!

This means that *Fortress Europa* that sells normally for $15 is only $14 and the new Grenadier boxed miniatures, *Thieves* and *Females* are $6.50 each instead of $7! Also, a super green tag special – *Longest Day* is $52 instead of the normal price of $65!

Come and see our selection!

DUNGEONS & DRAGONS, JUDGES GUILD, ARDUIN GRIMOIRE, THE FANTASY TRIP, RUNEQUEST, TUNNELS & TROLLS, BUSHIDO, TRAVELLER, CHIVALRY & SORCERY, RAL PARTHA, ARCHIVE, GRENADIER, CITADEL, MINIFIGS, SUPERIOR MODELS, BOARDGAMES, PUZZLES, DARTS, CARDS, BACKGAMMON, CRIBBAGE, DOMINOES, CHESS, RISK, SCRABBLE, GAME BOOKS,

AND MORE !!!

SENSORY CHESS CHALLENGER 8 IN STOCK!

OPEN EVERY DAY! – 10-7 Mon-Sat, 11-5 Sundays

Near UC Campus.
One block from BART Station in downtown Berkeley.

(415) 843-9436

GAMES OF BERKELEY
2110 ADDISON STREET
BERKELEY, CA 94704

GEMS & GAMING

Part One:

GEM TYPES & VALUES

By Kathryn E. Shapero

One of the things that has always struck me as rather poorly thought out in the original *Dungeons & Dragons* rules and most other fantasy adventure games is the treatment of gems. Considering the number of fantasy adventure stories centered around the huge sapphire eye of the golden idol, or three emeralds the size of plover's eggs, it seems sort of tame to reduce things to the level of "You find 200 gold pieces, plus three gems worth 10 gold pieces each." What sort of gems? How big? What do they look like, anyway?

The following values are based on a campaign where silver pieces are the major currency in supply and are worth about $4 or $5 in U.S. currency. *Dungeons & Dragons* players may want to replace silver pieces with gold pieces, *RuneQuest* players with Lunars and so forth. Much of this data was derived from information in *Van Nostrand's Standard Catalog of Gems* by John Sinkankas, published by Van Nostrand Reinhold Co., a reference I would recommend highly to anyone interested in gem varieties and values. To use the Gem Table, first determine the total *value* of the gems in the treasure by the usual method for the game being played. Repeat the following until the total value of the rolled gems approximates this value.

1) Roll D1000 and consult the Gem Table to determine the type of gem.
2) Determine color as follows:
   a) If only one color is listed, note color.
   b) If a narrow color range is given (example: yellow to green), express gem color as the range, plus a D100 roll. 01-10% and 90-100% are pure examples of the extremes while in between these percentages are mixtures in various amounts.
   c) If a wide color range is given (three or more major colors – see Topaz for a horrible example), determine the narrow range using D100 (assign probabilities according to the circumstances), then treat this range as in (b).
3) Roll size from range given in table. Sizes given are for the most common. Usually, larger stones are possible, but rare, and may be worth more than the per carat value indicated.
4) Determine gem quality as follows:
   a) For most stones, roll D100 for a percentage quality for each, that is, how good this particular stone is as compared to a perfect example of that type of gem. This affects its value.
   b) For particularly large stones, divide the size in carats by 15, rounding up at ½+ and down otherwise. Take the number produced by this method and roll D100 that number of times, averaging the results to produce the quality percentage figure for that gem. This averaging is used because large gemstones are more likely to be slightly flawed, while large gemstones that are *massively* flawed tend to be cut into smaller stones.
5) Determine gem value by multiplying the number of carats (gem size) by the per-carat value (percentage quality x value range, plus minimum value). For example, a Boracite gem is worth 4-30 SP per carat. One of two carats of 57% quality would be worth .57 x 30 = 17.1 + 4 = 21.1 x 2 carats = 42.2 silver pieces.
6) Indicate cut. Cabochon cut is rounded and polished, such as usually used for opals. Most stones, particularly if commonly cut cabochon, may also be tumble-polished (turquoise, for example). Faceted cuts are those designed to reflect from inside the stone, such as the "brilliant" cut associated with diamonds, and the "step" cut associated with emeralds and stones too weak to take much faceting. Note that this assumes a culture which has discovered faceting. If a gem may be cut either cabochon or faceted, use the number rolled in step 4(b) for quality as the percentage chance of it being cut faceted and roll D100; if not faceted it is cabochon. Most clear stones, given the proper fiberous inclusions, will show the "cats-eye" or "star" properties. If a stone has a chance of having a star, roll D100, with a 91-00 indicating a star in the stone. If a stone has a chance of having a cats-eye, roll D100, with an 85-00 indicating a cats-eye in the stone. If there is a chance of the gem being either cats-eye or star, roll D100 with 95-00 being star and 85-94 being cats-eye. Also, in the campaign for which this was developed, cats-eye and star gems have magical significance reflected in the values in the table. If this is not the case in your campaign, modify their values accordingly.

GEM TABLE

D1000	*Gem Type*	*Description*	*Usual Cut*	*Carats*	*Value per carat in SPs*
001-010	Actinolite	Green, weak catseye.	Cabochon	½-2	½
011-019	Amber	Clear to cloudy yellow. May include insects or plant material.	Cabochon	1-25	½-3
020-029	Amblygonite	Straw to medium yellow.	Faceted	1-15	1-5
030-039	Andalusite	Color varies with angle from red to brown or green to red.	Faceted	3-7	1-5
040-049	Apatite	Green-yellow.	Faceted	1-15	1-4
		Occasionally purple or pink (pink fades in strong light).	Faceted	½-2	20-30
050-059	Aragonite	Pale yellow.	Faceted	½-8	4-8
060-069	Axinite	Red, brown, or violet (look best if small, due to color density).	Faceted	1-5	1-2
070-071	Azurite	Blackish blue.	Cabochon	1-10	½-2
072-081	Barite	Golden brown.	Faceted	To 5	3-10
082-083	Benitoite	Deep purple/blue, blue. Rarely clear.	Faceted	1-3	4-38
084-091	BERYL	Roll D100			
01-04	Emerald	Brilliant to pale green.	Faceted	1-8	1-200
05-14	Aquamarine	Blue, blue-green.	Faceted	3-15	4-30
15-31	Morganite	Purple/pink.	Faceted	3-45	1-30
32-50	Green Beryl	Pale to yellow green.	Faceted	3-50	1-10
51-71	Golden Beryl	Yellow.	Faceted	3-60	1-15
72-99	Goshenite	Colorless.	Faceted or Cabochon	1-25	1-3
00	Black Star	Very deep brown.	Cabochon	3-50	10-50
092-101	Beryllonite	Colorless.	Faceted	½-3	3-10
102-103	Boracite	Transparent Green.	Faceted (step-cut)	½-2½	4-30
104-113	Brazilianite	Golden brown, pale to medium.	Faceted	1-6	2-10
114-115	Cassiterite	Clear, often brown tinted (which reduces value).	Faceted	½-5	10-25
116-125	Cerussite	Colorless or brown tinged. May be catseye	Faceted or Cabochon	5-25	2-10
126-127	Chondrite	Brown/red.	Faceted	½-2	15-22
128-134	CHRYSOBERYL	Roll D6			
1	Alexandrite	Green in normal daylight, red in artificial light.	Faceted	1-5	50-100
2-6	Chrysoberyl	Yellow, yellow/green.	Cabochon if catseye, otherwise faceted.	1-15	10-300
135-144	Clinozosite	Dark to greenish brown.	Faceted	1-3	3-5
145-151	Coral	Pink to orange/red.	Cabochon or in polished sections.	1-50	1-5
152-161	CORUNDUM	Roll D100			
01-10	Ruby	Vivid to pale red.	Faceted	½-5	40-1200
11-20	Blue Sapphire	Rich violet/blue to blue.	Faceted	½-5	20-400
21-50	Green Sapphire	Pure to olive green.	Faceted or Cabochon	½-5	2-50
51-70	Yellow Sapphire	Golden yellow to orange	Faceted or Cabochon	1-10	2-30
71-81	Orange Sapphire	Red/orange.	Faceted or Cabochon	1-10	10-50
82-97	Purple Sapphire	Bright red/purple.	Faceted or Cabochon	1-5	15-60
98-99	Star Sapphire	Re-roll above for color.	Cabochon	1-10	50-1000
00	Black Star Sapphire	Black.	Cabochon	1-10	60-1500
162-163	Danburite	Colorless to yellow.	Faceted	½-5	1-10
164-173	Datolite	Very pale green.	Faceted	½-5	4-10
174-181	DIAMOND	Roll D100			
01-75		Clear	Faceted	½-10	40-1200
76-83		Pink	Faceted	½-10	60-1400
84-91		Green	Faceted	½-10	60-1400
92-99		Yellow	Faceted	½-10	60-1400
00		Blue/white	Faceted	½-10	100-2000
182-191	Diopside	Dark green.	Faceted if under 5 carats, otherwise cabochon.	1-15	10
192-201	Dioptase	Deep emerald green.	Faceted (step-cut)	¼-1	10
202-211	Enstatite	Brown to green/brown	Faceted	½-10	1-2
212-221	Epidote	Very dark green.	Faceted if under 1 carat, otherwise cabochon.	1-15	1-4
222-223	Euclase	Pale purple, blue, green to yellow.	Faceted	Blue 1-2 Others 1-10	15-30

D1000	*Gem Type*	*Description*	*Usual Cut*	*Carats*	*Value per carat in SPs*
224-233	FELDSPAR	Roll D6			
1-3	Sunstone	Colorless to pale green with sheen.	Cabochon	1-30	½-2
4-6	Moonstone	Transparent blue to silver-white with sheen. May be star.	Cabochon	1-50	3-15
234-235	Fibrolite	Pale blue.	Faceted	1-5	12-16
236-245	Fluorite	Purple, blue, red.	Faceted	1-50	¼-2
246-255	GARNET	Roll D100			
01-20	Almandite	Purple/red to brown/red. May be star.	Faceted or Cabochon	1-15	1-15
21-30	Andradite	Transparent emerald green to yellow/green.	Faceted	1-10	8-130
31-50	Grossular	Brown/orange to colorless.	Faceted or Cabochon	1-15	1-4
51-70	Pyrope	Very dark red.	Faceted if under 1 carat, otherwise cabochon.	1-15	2-7
71-90	Rhodolite	Medium to light purple/red.	Faceted	1-10	2-70
91-00	Spessartine	Pale orange to red/orange.	Faceted	½-10	2-50
256-265	Hambergite	Colorless.	Faceted	¼-5	5-15
266-275	Hematite	Dead black with metallic sheen.	Cabochon	To 500	¼-1
276-285	Howlite	Opaque white, often veined with black.	Cabochon	1-5	1-3
286-295	Idiocrase	Transparent.	Faceted or cabochon	1-2	7-14
		Green/yellow.	Faceted or cabochon	1-15	7-14
296-305	Iolite	Deep violet, blue/violet to pale violet.	Faceted	½-8	2-10
306-315	Ivory	White or yellowish (animal tusk).	Cabochon or carved	Varies	1-10
316-325	Jadeite	Intense green (semi-transparent) to mottled. The finer grades of jade (see nephrite).	Cabochon	5-500	80-150
326-327	Kornerupine	Greenish to brown.	Faceted or Cabochon	½-4	3-13
328-337	Lapis Lazuli	Fine grained violet/blue to pale blue. May have white or gold inclusions.	Cabochon	5-25	3-5
338-347	Leucite	Colorless to pale straw yellow. Internal "fire."	Faceted or cabochon	¼-½	5
348-357	Malachite	Medium green, banded. Polish fades with skin contact.	Cabochon	5-25	1-3
358-367	Natrolite	Clear.	Faceted (step-cut)	½-1½	4-7
368-377	Nephrite	Yellow/green, green, or black. Best grades unmottled. The other "jade" stone (see jadeite).	Cabochon	1-100	1-5
378-387	Obsidian	Black and shiny (volcanic glass). May have gold sheen or white "snowflake" markings.	Cabochon	5-200	1-4
388-397	Olivine	Yellow green to deep green.	Cabochon	1-25	
398-405	OPAL	Roll D100			
01-33	White Opal	White background, internal "fire."	Cabochon	1-10	10-50
34-66	Fire Opal	Translucent yellow or red background, "fire."	Cabochon	1-10	10-40
67-99	Catseye Opal	Yellow/green, "fire."	Cabochon	1-10	4-8
00	Black Opal	Grey to black background with lots of "fire."	Cabochon	1-10	100-1000
406-415	Petalite	Colorless, may have white inclusions.	Faceted	½-3	1-10
416-425	Phenakite	Colorless.	Faceted	½-5	3-6
426-435	Pollucite	Faintly straw yellow or colorless.	Faceted	½-2	3-7
436-445	Pumpellyte	Light to dark green patches which seems to shift about as gem is turned under light.	Cabochon	1-10	1-5
446-778	QUARTZ	Roll D100			
01-05	Amethyst	Rich purple (blue/violet in sunlight) to purple/pink.	Faceted or cabochon	3-25	10-20
06-10	Greened Amethyst	Heat-treated amethyst. Pale to dark green depending on the original shade of purple.	Faceted	3-15	5-10
11-15	Adventurine	Blue/green to yellow/green.	Cabochon	3-13	½-1
16-20	Catseye	Green, yellow, red, or grey. Fiberous.	Cabochon	3-10	½-5
21-25	Cacoxenite	Clear, violet, or yellow with parallel yellow fibers.	Cabochon	1-10	4-6
26-30	Citrine	Strong red/orange or yellow/orange.	Faceted or cabochon	1-500	1-5
31-35	Rock Crystal	Clear.	Faceted or cabochon	1-500	½-1
36-40	Rose Quartz	Rich pink to pale pink, milky. May be catseye or star.	Faceted or cabochon	1-50	¼-1
41-45	Rutilated Quartz	Clear with crisscross yellow/gold shafts.	Cabochon	10-45	1-3
46-50	Smokey Quartz	Pale to dark grey.	Faceted or cabochon	1-500	¼-½
51-55	Star Quartz	Clear. Star weak unless given mirror or colored backing.	Cabochon	1-10	4-8
56-60	Tigereye	Strong yellow/brown, fiberous.	Cabochon	1-100	½-1
61-65	Tourmalinated Quartz	Clear or smokey with black clumped needles.	Cabochon	10-45	¼-1
66-70	Bloodstone	Dark green with red spherules.	Cabochon	10-50	½-2
71-76	Carnelian	Rich red, often banded with white.	Cabochon or carved	1-100	¼-3
77-80	Chalcedony	Agates in general-white or grey. May be banded.	Cabochon or carved	1-100	¼-1
81-85	Dyed Chalcedony	Black (onyx) or blue, green, or red.	Cabochon or carved	1-100	½-1

D1000	Gem Type	Description	Usual Cut	Carats	Value per carat in SPs
86-90	Chrysocolla	Translucent pale to medium blue.	Usually cabochon, faceted if very clear	5-15	1-4
91-95	Chrysoprase	Apple/green or yellow/green.	Cabochon	1-100	½-1
96-00	Moss Agate	Translucent with dark interwoven green or black filaments. May form fern or tree-like patterns.	Cabochon	1-500	½-20
779-788	Rhodonite	Brownish red translucent or massive red. May have black spiderweb markings.	Faceted if transparent and under 2 carats	1-100	3-20
			Cabochon		¼-1
789-798	Rutile	Very dark red, appears black if over ½ carat.	Cabochon or faceted	¼-½	1-7
799-808	Scapolite	Colorless to medium yellow, may be blue or pink.	Faceted (step-cut) or cabochon	1-2 (blue) 1-3 (clear) 1-15 (yellow)	13 6-10 2-6
809-818	Scheelite	Orange/yellow or colorless (which show high dispersion of light).	Faceted	1-20	4-10
819-828	Serpentine	Translucent green to blue/green. May be banded.	Cabochon	1-40	1-6
829-838	SHELL	Roll D6			
1-4	Mother-of-Pearl	Shiny white or black with sheen. Outer shell may be attached.	Cut pieces or inlay	Varies	½-1
5-6	Pearl	Round or "baroque." White, yellowish, or black.	Need no cutting	½-5	10-300
839-848	Sinhalite	Pale yellow/brown to rich brown, green/brown, or black.	Faceted (step-cut)	2-40	3-7
849-858	Smithsonite	Pale yellow or blue/green.	Faceted or cabochon	½-20	1-3
859-868	Sodalite	Dark blue, opaque. Often mottled with white. Small pieces are rarely transparent.	Cabochon	1-500	¼-1
			Faceted if transparent	1-500	5
869-878	Sphalerite	Very pale green, rich golden yellow to orange/red. Soft and somewhat fragile.	Faceted	5-45	½-5
879-889	Sphene	Dark brown, yellow/green to emerald green. (Small ones heat-treat to orange.)	Faceted	1-5	2-50
890-898	Spinel	Red, orange/red, blue to blue grey, finest quite vivid.	Faceted	3-20	2-75
899-908	Spodumene	Violet or purple, emerald green to yellow or colorless. Purples tend to fade with time.	Faceted	5-50	2-6
909-918	Staurolite	Clear dark brown.	Faceted	½-2	12-20
919-928	Tektite	Natural glass – dark green to yellow, black.	Faceted or cabochon	1-20	1-4
929-938	Thomsonite	Fiberous banded pink and green. Soft, polishes well.	Cabochon	1-4	¼-1
939-948	Topaz	In order of value: purple, red, orange, deep yellow, blue, yellow, brown, clear. Brown fades with time.	Faceted	1-15	½-70 depending on color
949-958	TOURMALINE	Roll D100			
01-09	Rubellite	Violet/red, purple. May be catseye.	Faceted or cabochon	3-15	½-30
10-39	Indicolite	Rich blue, blue/green.	Faceted or cabochon	3-15	1-7
40	Achroite	Colorless.	Faceted	1-5	2-4
41-70	Dravite	Brown.	Faceted	1-20	1-3
71-00	Tourmaline	Pink, green, bi- or multi- colored. May be catseye.	Faceted or cabochon	1-15	½-15
959-968	Turquoise	Pure medium blue, blue with spiderweb black lines.	Cabochon	1-100	¼-6
969-978	Unakite	Pink and green patched with granite.	Cabochon	1-10	¼-½
979-988	Willemite	Orange, olive green to yellow. May be olive with red hematite platelets which make interesting catseyes. Brittle.	Cabochon	1-20	2-4
989-991	Zincite	Deep orange/red to dark red.	Faceted if small	½-6	3-30
992-000	Zircon	In order of value: rich red, orange/red, blue, green, orange, yellow, pale blue, clear. Blues may fade with long exposure to light.	Faceted	1-30	4-20 depending on color

EXAMPLES

Type	*Color*	*Carats*	*Quality*	*Value in SPs*	*Cut*
Chrysophase	Yellow-green to apple green (57)	83	47	61	Cabochon
Catseye Quartz	Green to yellow (83), fiberous	9	47	24	Cabochon
Moss Agate	Clear matrix with black filaments	62	63	793	Cabochon
Sphene	Dark brown	1½	59	45	Faceted

METAL MARVELS

Grenadier WIZARDS and HALFLINGS

Dragontooth PERSONALITIES

By John T. Sapienza, Jr.

Grenadier Models, Inc., PO Box 305, Springfield, PA 19064, adopted a new packaging concept last year, issuing figures in related groups in a box of 20, each in its own niche in a foam-filled box that could be used for transporting the figures after they were painted. Grenadier issued eight of those boxes, and after they proved successful decided to follow them with specialty boxes of ten figures each, also foam-protected. All are part of the official *Advanced Dungeons & Dragons* figure line, and are mostly sculpted by Grenadier's president, Andrew L. Chernak.

The first of the series is number 2001, *Wizards*. Some of these figures appear in the 5000 series of 20-figure boxes, while some are found only in the specialty packs. This allows gamers who are interested only in a certain type of figure to buy that in a smaller, less expensive box.

The Magic User (1) is a male human (there are no figures of other races or of female magic users in this box) with long thick hair and bushy eyebrows, and a full beard. He wears robes with a jeweled belt, shoes, and a cape that swirls behind him. He has both hands raised, one holding his wand with a horned skull on top and feathers hanging below it in the back, in a gesture that could be benediction or a spell. The figure is very attractive, and could serve either as a mage or a shaman. The figure is about 29mm head to toe, 38mm tall by 34mm wide overall.

The Mage (2) also appears as figure 14 in box 5003, *Woodland Adventurers*. He has a long beard, and wears the traditional long robes and a broad-brimmed tall pointed hat. He holds a staff with a shepherds-crook appearance in his left hand while raising his right hand in greeting. The figure is about 29mm head to toe, and 35mm tall.

The Druid (3), called *The Sage* in early printings, wears robes and hat, and has a close-cropped beard and hair. He has a pouch at his belt, and carries a sword in his right hand at the ready, and a round wooden shield raised in his left hand. (The sword was made straight for easy casting, but can be easily bent into the required curved scimitar.) This might serve as an alchemist figure, or any kind of character that emphasizes knowledge over fighting. The figure is about 29mm head to toe, 33mm tall.

The Magic User (4) has a long beard and flowing long hair. He wears a long robe with hood, and a pointed hat decorated with stars and crescent moon. In his right hand he holds what could be either a vial or a dagger, and raised in his left hand is a crystal ball. The figure is about 29mm head to toe, 34mm tall.

The Magic User with Staff (5) could easily be the same person as 4, only instead of holding a crystal ball, this figure holds with both hands a magic staff topped with a skull. The figure is about 29mm head to toe, 34mm tall by 28mm wide overall.

The Magic User with Hermoculus (6) also appears as figure 20 in box 5001, *Dungeon Explorers*. He is a balding man with a mustache with what is either long sideburns or a split beard. He wears long robes with a pouch and dagger at his belt. He stands with his right hand upraised, and in his left hand he holds an unfurled scroll on which writing is visible. On his left shoulder sits a hermoculus, which looks somewhat like a winged monkey.

The Magic User with Dart (7) is a longhaired man with a short beard, wearing long robes with a very wide collar. A dagger and pouch hang from his belt. He stands ready to throw a dart with his right hand toward the left, while pointing his staff in that direction with his left hand. The figure is about 27mm head to toe, 28mm tall by 38mm wide overall.

The Illusionist (8) also appears as figure 18 in box 5001, *Dungeon Explorers*. A possibly bald man wearing a skullcap, long robes, and an overrobe that swirls behind him, he stands with hands together at waist height, as if gesturing to cast a spell. A round the clerical collar of his underrobe hangs a necklace, and his head is framed by the large collar of his overrobe. His head is tilted slightly upward, and around his feet at his right side is a cobra (these last two details are what distinguishes the current version from the original).

The Necromancer (9) also appears as figure 18 in box 5004, *Tomb of Spells*. He is a bearded man in robes, with the hood shrouding his head. He holds a magic staff horizontally over his head in both hands.

Seen from behind, his robes swirl off to the left. Seen from the front, the figure is framed by smoke arising from a brazier on the ground in front of the necromancer. Very evocative of magical enchantment. The figure is about 29mm head to toe, 35mm tall by 43mm wide overall.

The Magic User (10) is in the same spirit as the necromancer, but is even more impressive. A bearded man in robes and a pointed soft hat, he kneels behind a brazier and holds up in his left hand a human skull, as he casts his spell. From the brazier come intricate threads of smoke that thicken into a cloud over the magic user's head. From the cloud emerges a huge hand . . . Scene designers should love this one. The figure is about 25mm head to toe, 48mm tall by 34mm wide overall.

The second specialty box is number 2002, *Halflings*. It also contains ten figures, although this time two are combined in one.

The Halfling Archer (1) is bare-headed, and is dressed in leather armor. At his belt is a pouch and a dagger, while slung over his back is a quiver of arrows. He is standing in a small mushroom patch as he shoots an arrow. The figure is about 18mm head to foot, 20mm tall by 21mm wide overall.

The Halfling Slinger (2) wears embroidered, fine clothing, a cape, an a hat with a feather in it. Over his shoulder is slung a pouch, presumably for sling stones. He holds a small buckler in his left hand, and in his right is in the process of shooting a stone from his sling. He, also, is standing barefooted (of course) in a mushroom patch. The figure is about 18mm head to foot, 24mm tall by 22mm wide overall.

The Halfling Lookouts (3) also appear as figure 5 in box 5003. It is one figure of two male hobbits, one standing on the other's shoulders and holding a spear with one hand as a support while he shields his eyes with the other. He's wearing a cloak over his head, and until you look closely, you'll think it is a figure of a single human standing there. My sample figure came with a bent spearpoint, and when I tried to straighten it, it broke off. However, this left me with a staff for them to hold onto, which serves just as well.

The Halfling Warrior (4) wears a metal helmet, chainmail, and a cape, but has bare feet. He has a dagger at his belt, holds a short sword in his right hand, and holds a shield in his left. The figure is about 17mm from head to toe, 23mm tall by 22mm wide overall.

The Halfling with Compound Bow (5) is bareheaded and barefooted, and is dressed in trousers and a blouse with a large collar. He is leaning comfortably against a treestump holding his bow in his left hand and his pipe in his right. An interesting character. The figure is about 18mm head to toe, 25mm tall by 21mm wide overall.

The Halfling Axeman (6) wears what looks like leather armor, and is bareheaded and barefooted. He stands with one foot on a rock, again in a mushroom patch (there seems to be a message there, someplace), holding his axe in both hands ready to swing. The figure is about 18mm head to foot, 21mm tall by 23mm wide overall.

The Halfling with Short Sword (7) stands among the mushrooms with his dagger or short sword at waist height. He wears leather armor and a cape, but is bareheaded and barefooted. This might serve very well as a thief figure. It also appears as figure 2 in box 5001, *Dungeon Explorers*. The figure is about 18mm head to toe, 20mm tall overall.

The Halfling with Javelin (8) is actually more than that. He stands in embroidered clothes and a jaunty feathered cap, with a dagger at his belt and a pouch slung over his shoulder, with one solitary mushroom at his foot. He holds a javelin in his left hand, which he is loading into the javelin-thrower he holds in his right hand. You don't see very many of those. The figure is about 18mm head to toe, 22mm tall by 28mm wide overall.

The Halfling on Packmule (9-10) is the double figure I spoke of earlier. A halfling in a helmet and holding a javelin sits on a pack mule. The halfling wears a coat with a fur collar and trousers, and has a small pouch or wallet at his belt. The pack mule (which looks more like a pony to me) is heavily loaded with many sacks and pouches, a blanket rolled up, a jar or jug, a book, a wooden chest, and a scabbarded sword and an axe. Grenadier might consider making the pack mule without the halfling as an addition to their line, considering that both Archive and Citadel make pack mules for gaming. The figure is 43mm tall by 45mm wide.

Both of these specialty packs can be recommended to gamers, depending upon individual needs, since they contain attractive figures for gaming, and are designed to serve specific requirements for a particular profession or race. This is a good idea, and we can expect to see a series of them from Grenadier, and possibly from other companies.

The Dragontooth Fantasy Figures are produced by Tom Loback General Artworks, 150 W 26th St (502), New York, NY 10001. They recently began a line of personality figures that incorporate a very useful idea, providing a figure of the same person both on foot and mounted. This has been done before, but never to so great an extent, and the figures are definitely worth considering for use either for gaming or simply for display after painting. They are all sculpted by Tom Loback, and cost $3 a set for two versions of the same person and one mount, usually a horse, plus miscellaneous accessories.

The new line is very attractively done. The figures are highly detailed and are set in dramatic poses, which I much prefer to figures standing at ease or at attention – action poses look more fitting for adventurers. These figures are larger than usual, by which I mean that they average 30mm or greater, measured from the figure's head (not counting helmet/hat) to the soles of the figure's feet, which is the way they will be specified as I discuss each figure, plus overall figure height counting weapon/helmet/mount/etc. They should fit comfortably with 30mm scale figures, but will seem a bit large when put next to 25mm or 28mm scale figures. I assume that this was done to allow for a wealth of detail to be included in each figure. It is worth noting that almost every figure has its own distinctive mount, unlike that more common practice of making a series of mounted figures with only a small number of horses for them to be mounted on.

The line is made up of interchangeable pieces, apparently to give the user a choice of different heads, weapons, capes, shields, and mounts if the ones that come with each pack do not seem suitable. This gives the line great flexibility, but it also produces both extra demands on the skill and patience of the user, and a greater fragility in the figures themselves. The reason for this is the need to glue on the head, cape (on about half the figures), weapon or staff, shield, scabbard, and so forth, which is certainly extra work as compared with most figures on the market. I should add that the results in appearance certainly justify the extra effort, but the user should be aware of what is required to prepare the figures for painting. The other factor, fragility, comes from the gluing process, since pieces that are glued to a figure are not fastened on as securely as pieces that are molded in as an integral part of the piece at the factory. This simply means that greater care must be used in carrying these pieces around.

A more serious objection to the concept of interchangeable pieces is the question of designing them to fit. I became highly aware of this after spending one evening putting together the 24 sets reviewed here. It quickly became apparent that the figures were not molded so as to fit tightly to their mounts, for example, and I was forced to use glue liberally to get them to stick in place. This was annoying. In addition, certain figures did not seem well shaped to hold certain objects that came with them, let alone others. It seems to me that, as a matter of sensible design, a figure set should be designed so that the pieces it includes will fit snugly so as to make them easy to glue, and I would be happier if future figures in this series were designed with greater attention to this problem. This is a matter of compromising the interchangeability of parts with other sets, I realize, but I feel that the typical gamer is more interested in having the set's parts fit than in swapping parts between sets. The need to have pieces fit is greater than may be immediately apparent, but it comes into focus after the scabbard has snapped off a figure for the second time due to careless handling. Pieces that are to be glued in need a minimum of two places they fit into snugly for the glue to form a solid, lasting bond to the figure. (Such fittings also give clues to where a piece should go.) This is not the case with these figures, and so the user must make the best bonds possible in those places that seem to work.

The reader may feel that I am being unduly picky, perhaps unfairly to Mr. Loback. I disagree. With a sculptor of less talent, I probably would have expected less. But these personality figures are beautifully done and should be a source of pride for those who buy them, whether they plan to use them for gaming or to mount them for display. Under these circumstances, even minor imperfections of design are worth criticising, in order to help the artist do even better in the future.

Reviewed this issue are Personality Figures 8-24. Numbers 1-7 are specialty figures that do not fit in this series of standing and mounted personalities.

The High Elvin Hero-King (P8) is an impressively heroic figure. He wears a swirling wing-like cape, a dragon helm from which his long hair hangs down on both sides, an elaborate cuirass under which a decorated shirt is visible, trousers, and high boots. He holds a runesword in his right hand and a large shield in his left (which glues neatly into folds in the cloak). The figure is about 31mm head to foot, 42mm tall by 31mm wide overall. The mounted figure rides a rearling horse, and is 54mm tall by 54mm wide.

The Rogue or Thief (P9) swirls his cape around him as if to hide within its shadows. He wears a feathered wide-brimmed hat over his short, bushy hair. He has a mustache but no beard. He wears a full suit of leather armor, or fancy clothes, depending on how it is painted, and holds his sword in his right hand. The sword supplied with this pack appears to be in a scabbard, from its markings, which of course doesn't work very well, particularly since a scabbard is molded to the figure on its side. A few seconds with a file or an emory board will fix that, however. The figure is about 27mm from head to toe, due in part to its crouching stance, and is 32mm tall by 33mm wide overall. The mounted figure is riding rapidly along on a horse that bears a single saddlebag, and the overall figure is 48mm tall by 55mm wide.

The Sorcerer (P10) is shown midway in casting a spell, with his sleeves flying out as he raises his right hand over his head and holds his staff out in his left hand, largely upright. He wears very heavy robes with a high double-pointed collar and a heavy belt, and an ornamented bulbous hat. A very impressively wizardous figure, it is about 28mm from head to toe, 45mm tall by 41mm wide over all. The mounted figure gallops forward holding his banded staff in his right hand, and is 56mm tall by 59mm wide.

The Swordswoman (P11) is a peculiar figure. She wears little armor, which even leaves one breast exposed, has no shield, wears a hat from which very long, rope-like decorations project that would be a major hazard in combat, and has her hands held in such a way that her spear will not pass through both hands. I supppose you could put her sword in her right hand and glue a spare shield in her left, if you've got one, but you'd still have a lightly armored fighter. The mounted figure rides

a unicorn, and holds her sword up in her right hand while levelling her spear as a lance in her left. The figure is 60mm tall by 70mm wide.

Rictus, the Zombie King (P12), is a skeletal figure that might serve as a liche more than a zombie. Note the double bone structure in the arms. He wears ragged clothing, including boots and cape, and three startling locks of hair stick up from his otherwise bare skull of a head. He carries a short scimitar in his right hand, and an octagonal shield in his left. The figure is about 29mm head to toe, 35mm tall by 32mm wide overall. The mounted figure rides a gaunt horse, and is 67mm tall by 52mm wide.

Swordsman Kane (P13) is a Viking-like figure. He wears a long-horned helmet and a chainmail byrnie for armor, plus trousers and boots, and a glue-on scabbard for his sword, which he holds with both hands. He has long hair and a full beard, and bare, heavily-muscled arms. The sword is a bit over-thin, and didn't lend itself well to sharpening with a file. The figure is about 30mm head to toe, 45mm tall by 32mm wide overall. The mounted figure is trotting along, about to swing his sword single-handed backhand in his right hand against something to his right side. The figure is 57mm tall by 52mm wide.

The Sorceress (P14) wears a modest gown and girdle plus a heavy cape with a large collar. Raised in her right hand is a staff topped with a crescent moon and with a long banner-like cloth wrapped around most of its length. The figure is about 30mm from head to toe, 50mm tall by 68mm wide overall. The mounted figure rides her horse sidesaddle. She is supposed to be holding her staff up in her left hand, but I was unable to get mine to stay there, and ended up gluing it to her right hand and the right edge of her collar. The figure is 60mm tall this way, and 50mm wide.

The Cleric (P15) wears a helmet modelled on a Bishop's miter, chainmail and tunic. He holds in both hands a flanged maul (two-handed mace), up over his right shoulder ready to swing. The figure is about 30mm head to toe, 38mm tall by 30mm wide overall. The mounted figure holds the maul in one hand, his right, in an overhanded swing to the right. The figure is 50mm tall by 41mm wide.

The Fool or Jester (P16) is an unusual personality figure. He wears the traditional jester's outfit of motley and belled cap, but combined with a sword and scabbard, unusual performing equipment for a fool, perhaps? The figure is 29mm from head to toe, 40mm tall and 33mm wide overall. The mounted figure rides a spirited horse, and is 56mm tall by 50mm wide.

The Bard or Harpist (P17) is richly dressed in jacket, trousers, boots, and cape, and with a fluffy renaissance round hat. He has a mustache and a van Dyke beard. He carries his sword in his left hand, a scabbard at his belt that must be glued in place, and has a lyre slung over his back. The figure is about 27mm from head to toe, 30mm tall by 38mm wide overall. The mounted figure is 48mm tall by 40mm wide.

Swordsman Roland (P18) wears an open helmet and chainmail. He has a scabbard at his waist that must be glued in place, for the short, triangular sword in his right hand. He carries a large ornate shield in his left hand. The figure is about 30mm from head to toe, 33mm tall by 25mm wide overall. The mounted figure rides a unicorn, oddly enough, and is 48mm tall by 58mm wide.

The Elvin Enchanter (P19) is a beardless male mage. He wears full robes with a tall, pointed collar, a cape with hood that billows out behind him, and a pointed hat. A medallion hangs around his neck, and a pouch hangs at his belt. He is gesturing with one hand while holding a strange cross-shaped (or flower-shaped) wand in the other. The figure is about 30mm from head to toe, 32mm tall by 45mm wide overall. The mounted figure's horse seems to have shied at something, or been abruptly reined in, as the enchanter looks right and raises his right hand in greeting or encantation. The figure is 50mm tall by 48mm wide. (Note that most of the caped figures can be made more compact by simply not gluing on the cape.)

The Female Thief or Rogue (P20) is a competent-looking woman running crouched forward with her ponytail hairdo and cape flowing behind her. She wears leather armor and boots, has a dagger at her belt, and holds a scimitar in her left hand. Unlike the male thief/rogue, she is masked. The figure is about 28mm from head to toe, 33mm tall by 35mm wide overall. The mounted figure's horse has two saddlebags for loot, the only figure so equipped. The mounted figure carries her scimitar in her right hand, which seems a mistake although it may indicate an ambidexterous person. The figure is 51mm tall by 51mm wide.

The Silent Stalker (P21) is positively weird. A humanoid creature with three eyes, and three fingers/toes on hands and feet, it pursues its prey with a bastard sword in its right hand. The sword is a bit thin for its length and is difficult to sharpen. This was one of the most difficult figures to glue its weapon in its hand, because it simply didn't fit; I had to rearrange the finger positions with smooth pliers to get the sword to stay. The figure is about 24mm from head to toe, due to its peculiar stance, 55mm tall by 33mm wide overall. The mounted figure rides a wingless bird that is about horse height. It didn't fit the bird at all; I had to bend its legs to grip, and use large amounts of glue at many points to fasten it in. The figure is 58mm tall by 45mm wide.

Gladius (P22) is a mustached Roman legionnaire figure, wearing typical Roman armor with greaves and helmet, carrying a Roman short sword in his right hand and a round shield in his left. He is running forward to attack. The figure is about 28mm from head to toe because it is bent forward as it runs, 39mm tall by 30mm wide overall. The mounted figure was the most difficult human figure to glue to its mount, it simply didn't fit its saddle and required a lot of glue to hold it in place, including gluing it to both saddle and the horse's mane. The figure is 49mm tall by 50mm wide.

The Barbarian Hero (P23) is the counterpoint to the Roman. He has a mustache and short beard, and wears a helmet that is elaborate and probably captured booty, a fur tunic, and boots. A belt supports a glued-on scabbard for his sword, which is a scimitar carried in the right hand. He carries a round shield in his left hand and wears a vambrace on his right arm, as he runs forward to attack. The figure is about 30mm from head to toe, 40mm tall by 28mm wide overall. The mounted figure is 47mm tall by 40mm wide.

Rachir, the Red Archer (P24) seems modelled on a Robin Hood look, with jacket, trousers and boots, and a pointed cap with a feather. At his belt is a dagger and pouch, slung over his back is a bow and quiver of arrow and a horn. In his right hand he holds a sword and in his left a round shield. He has a mustache and a goatee, and long hair. He is in the process of running forward while swinging his sword. The gluing of all the pieces (quiver/horn and bow) to the figure's back took a bit of doing, while I was unable to find a place to successfully glue the sword and shield on the mounted figure at all. The figure is about 30mm from head to toe, 35mm tall by 36mm wide overall. The mounted figure is shooting an arrow on a rearing horse, which is by no means an easy task. The figure is 58mm tall by 54mm wide.

When your quest for the finest in fantasy figures leads you to DragonTooth, you can find our figures in these fine stores.

CALIFORNIA
BALBOA GAME CO.
630 W. Willow
Long Beach, CA. 90806

CENTURION MILITARY HOBBIES
3087 N. Main St.
Walnut Creek, CA. 94596

THE COMPETITORS' CASTLE
7133 Reseda Blvd.
Reseda, CA. 91335

GAMEMASTER HOBBIES, INC.
4627 Geary Blvd.
San Francisco, CA. 94118

GAMES & GLASS
3231 Pierce St.
San Francisco, CA. 94123

GAMES & GLASS
224 California Dr.
Burlingame, CA. 94010

LIGHT BRIGADE HOBBIES
3491 Hillsborough Dr.
Concord, CA. 94520

MODELS & MINIATURES
1375 S. Bascom Ave.
San Jose, CA. 95128

SAN ANTONIO HOBBY SHOP
2550 W. El Camino
Mountain View, CA. 94040

FLORIDA
ENTERPRISE 1701
716 North Mills Ave.
Orlando, FLA. 32803

GANDEE TOYS
985 E. Memorial Blvd.
Lakeland, FLA. 33801

THE COMPLEAT STRATEGIST
5406-S Stirling Road
Davie, FLA. 33314

MODELERS MART
760 N. Indian Rocks Road
Belleair Bluffs, FLA. 33540

REGIMENTAL SUPPLY ROOM
Blvd. Square I
2092 West Busch Blvd.
Tampa, FLA. 33612

WARRICK CUSTOM HOBBIES, INC.
Twin Oak Center
3250 Davie Blvd.
Fort Lauderdale, FLA. 33312

GEORGIA
SWORD OF THE PHOENIX
Suite 204
Park Place Shopping Center
4505 Ashwood Dunwoody Rd.
Atlanta, Georgia

ILLINOIS
GUYS 'N GALS HOBBIES
604 W. Diversey Parkway
Chicago, ILL. 60614

THE HOBBYIST
61 Weathersfiels Common
Schaumburg, ILL. 60193

LYLES HOBBY CRAFT
38 N. Cass
Westmont, ILL. 60559

ROYAL HOBBY SHOP
3806 E. State St.
Rockford, ILL. 61108

INDIANA
GRIFFON BOOKSTORE
121-A S. Michigan St.
South Bend, IND. 46601

KENTUCKY
THE HOBBI CENTRE
Brownsboro Road
Louisville, KY. 40207

KANSAS
THE KING'S CROWN
Metcalf 103 Shopping Center
6860 W. 105 St.
Overland Park, Kansas 66212

MARYLAND
SHIP SHOP
114 Main St.
"More Goodies Mall"
Annapolis, MD. 21401

MASSACHUSETTS
EXCALIBUR HOBBIES, LTD.
170 Massachusetts Ave.
Arlington, Mass. 02174

THE GAMES PEOPLE PLAY
1105 Massachusetts Ave.
Cambridge, Mass. 02138

PEREGRIN BOOKSTORE
Marshfield Plaza
Marshfield, Mass. 02050

STRATEGY AND FANTASY WORLD
201 Massachusetts Ave.
Boston, Mass. 02115

MICHIGAN
ALCOVE HOBBY SHOP
3976 12 Mile Road
Berkley, Mich. 48072

COMIC KINGDOM BOOKSTORE
13600 Gratiot
Detroit, Mich. 48205

FANTASY AND HOBBY SALES
2376 Lepeart
Muskegon, Mich. 49441

RIDERS HOBBY SHOP
115 W. Liberty
Ann Arbor, Mich. 48104

RIDERS HOBBIES
3012 Coruna Road
Flint, Mich. 48503

MINNESOTA
THE LITTLE TIN SOLDIER SHOPPE
909 W. Lake St.
Minn., Minn. 55408

MISSOURI
EPIC GALLERY, LTD.
#50 Village Square Shopping Ctr.
St. Louis, MO. 63042

RIVENDELL ENTERPRISES
8141 Big Bend Blvd.
Webster Grove, Miss. 63119

NEW JERSEY
THE COMPLEAT STRATEGIST
209 Glenridge Ave.
Montclair, N.J. 07042

BOOTS AND SADDLES
20 E. 33 Street
Bayonne, N.J. 07002

NASSAU HOBBY AND CRAFTS
14 Nassau St.
Princeton, N.J. 08540

NEW YORK
THE COMPLEAT STRATEGIST
11 E. 33 St.
N.Y., N.Y. 10016

MODEL HEADQUARTERS
1000 Park Boulevard
Massapequa Park, N.Y. 17762

POLK'S
314 Fifth Ave.
N.Y., N.Y. 10016

VILLAGE HOBBY & CRAFT SHOP
61 Main Street
Philadelphia, N.Y. 13673

WATERLOO
1077 Route 25A
Stony Brook, N.Y. 11790

OHIO
BOARDWALK
1032 Delta Ave.
Cincinnati, Ohio 45208

BREASTPLATE
3510 South Ave.
Youngstown, Ohio 44502

COLUMBUS SOLDIER SHOP
826 Yearling Rd.
Columbus, Ohio 43213

SIEGLING'S
222 Andalus Drive
Gahanna, Ohio 43230

STRATEGY & FANTASY WORLD
#1 Colonial Arcade
Cleveland, Ohio 44115

OKLAHOMA
METAL MEN
2114 W. Hefner Road
Oklahoma City, OK. 73114

OREGON
THE MILITARY CORNER
2725 N.E. Broadway
Portland, Oregon 97232

PENNSYLVANIA
ENTERTAINMENT RESEARCH
R D #1 Box 134
Yukon, Pa. 15698

HOBBIES 'N GAMER'S GUILD
518 Reading Ave.
West Reading, Pa. 19611

JENKINTOWN HOBBY CENTRE
Greenwood Ave. & Leedon St.
Jenkintown, Pa. 19046

SOUTH CAROLINA
DOORWAY TO FANTASY
2110 Commander St.
Charleston, S.C. 29405

DUTCH DOOR'S HOBBY SHOP
7½ Diamond Lane
Columbia, S.C. 29210

WORLD OF MINIATURES, INC.
85 Market St.
Charleston, S.C. 29401

TEXAS
JEFFERSON HOBBY SHOP
209 Broadway
San Antonio, Texas 78205

NAN'S TOYS AND GAMES
1385 Galleria Mall
5015 Westheimer
Houston, Texas 77056

VIRGINIA
THE DRAGON'S CAVE
3586 N. Military Highway
Norfolk, VA. 23513

WISCONSIN
DUNGEON HOBBY SHOP
722 Main St.
Lake Geneva, WI. 53147

Be sure to ask for Dragons by Dragontooth and our new Personality Adverturers series Giants and Demons

Aspects of Adventure Gaming

By Glenn F. Blacow

Adventure gaming (also known as FRP, for fantasy role-playing) is a relative newcomer to the field of gaming. The original game which introduced the genre, *Dungeons & Dragons* by TSR Hobbies, has since been joined by a flood of new games based on the same general idea: *Tunnels & Trolls, RuneQuest, Traveller, Space Quest, Chivalry & Sorcery*, and many others. These games are now a major source of entertainment to hundreds of thousands of players, including most of the readers of this magazine.

They are also a source of violent arguments in the pages of game magazines, APAs, and fanzines. All too often one hears Game Masters (GMs) complaining about 22nd level mages, 15th level split ranger/illusionists, and 30th level werebears equipped with the Orb of the Dragon Kings. Or players griping about the "killer dungeon" where there favorite umpteenth level character got butchered by kobolds. Writers sneer about the stupidity and lack of sense shown by monsters of another GM. Caustic remarks concerning the lack of realism in background and motivation in another's campaign are made. No small amount of heat gets generated as a result.

A bystander, reading the furious discussions and noting the feuds that develop might be inclined to feel bewildered. "Are we all playing the same game? Do the terms used mean the same thing to everyone?"

The answer is no. While the people arguing may be using identical sets of rules, they are not necessarily using them the same way or for the same purpose. Arguments rage the fiercest between players whose minds operate along different axes of game development. For there are four aspects of FRP gaming, and they tend to produce very divergent ideas of what makes a good game. And the flame grow most fiery when the two debaters have never played in games that have contained the same elements. . .

What are the four aspects of adventure gaming? They are:

I. Power Gaming
II. Role-Playing
III. Wargaming
IV. Story Telling

Every game contains these aspects in at least a rudimentary degree, and the feeling of any given world is determined by the interaction of these four elements. But there are a large number of universes where development has overwhelmingly concentrated on a single one of the above facets. Much light on the question of ill-will within the hobby can be shed by first considering games with just a single major emphasis. So let us begin with. . .

I. POWER GAMING

This is how most FRP games start out, and is by far the most common form. It's where the 20th+ level wizards, 13th/13th/13th split fighter/mage/clerics most often come from. The Mace of Cuthbert, Stormbringer, the One Ring, and other mighty artifacts often appear on the equipment lists of player characters who hail from them, usually to the distress of GMs of other schools.

The purpose of the game is neither role-playing (as such) nor the development of skills. Instead, the main drive of the players is power. Levels, magic, special abilities, divine favor, and other sources of individual strength are what matters. The personality of the typical character is that of the player, decked out with labels such "class" and "alignment."

A typical exchange in some games of this sort might sound like this:

"I'm gonna run my 20th level cleric with the +5 plate and shield, the Sceptre of the Demon Kings, the Ring of Arkyn, and the Spell Turning Ring."

"OK, what's his name?"

"Uh, name? Er, call him Jocko."
"Got it! What's he a cleric of?"
"Huh? Oh, I never thought of that. But he's lawful/good."

It's usually the amount of power available that determines the outcome of battles, and an inadequate supply of it can be disasterous. Given this and the way games of this sort operate, then an abundance of magic is only to be expected. Power gaming causes much competition among the players, "winning" being possible by the accumulation of magic and other

The main drive of the players is power.

means of power. In some cases this has led to inter-character treachery, murder, and theft over ownership of especially good magic, or even to prevent another character from overshadowing one's own.

II. ROLE-PLAYING

Within the pure role-playing campaign, the most important element is the player character and his or her life. The personalities of the characters are worked out in loving detail, and favorite characters tend to have great emotional investments made in them. Their owners do not hold the lives of these beings to be cheap. Characters tend to act within the personalities accorded to them and by the beliefs they're supposed to hold, and the players speak in persona. An example of this might be:

The party discussed the possibility that the young nobleman they were searching for was held prisoner in the castle ahead. Cunnerith and Hippoclates the Sot are the most vocal, but the clever young elf-maid Violet and quiet Aris the Mariner have their own points to make. Much more seldom, dour and vinegary Waldo the Silent makes a brief but incisive comment. And, inevitably, there is a constant stream of chatter from Naomi. Not that anyone ever pays any attention to that thimblewit.

The last was almost a fatal mistake. For as the party entered the great hall the next day, Naomi looked around confusedly and asked (one of the party, fortunately), "Where's the man we're supposed to rescue?"

Well, nobody ever said she had any brains!

"Shut up, Naomi!" came the chorus.

In a game of this sort, the world is just a stage on which the characters live out their lives, with the spotlight directed at them. They suffer, they triumph, they have their loves, hates, and sorrows; and in some ways they are as alive as the players who created them.

As might be expected, the above tends to influence the structure of the game. Given the emotional attachment of the player to his characters, a high casualty rate is downright counter-productive. The players will withdraw the precious "lives" from the game to a place of safety. As a result, the GM tends to exercise a considerable amount of discretion with regard to the player characters, utilizing methods such as "soft-keying" (willingness to adjust the opposition's strength after the fighting has started so that the party won't be overmatched) and subtly trying to warn off the expedition if they're approaching something that they can't handle.

It should be noted that this is a particularly cooperative form of FRP gaming. Inter-player rivalry – except as demanded by characterization – tends to be relatively rare. The GM usually helps things along by providing the players chances to interact with the universe and each other.

III. WARGAMING

Here one might say that the emphasis is almost the reverse of the role-playing oriented game. The most important facets of this type of game are the tactical abilities of the players and GM, and the mechanics of play. There is a strong tendency towards a relatively low level of magic here, both in quantity and quality, since it is upsetting the GM to have a tactically brilliant setup destroyed when a character pulls out a gadget.

Wargaming FRP is a competition between the players (as a group) and the GM in which they match wits and skills. He sets up tactical problems which they have to solve for their experience and treasure. Knowhow is all-important, and detailed knowledge of the rules a vast help. Since there is a fine edge of danger in the game, developing a character's personality may result in it doing things dysfunctional to survival. Hence the role-playing aspect of the "pure" wargaming approach is often minimal.

It should be obvious that in a game dominated by this way of thinking, soft-keying is an extremely dubious practice. The ethic demands that the players survive by their wits, with bad play being rewarded by death. For the GM to arbitrarily reduce the opposition in order to save the party would be as much cheating as adding monsters to raise the death rate would.

Unlike role-playing based games, killing player characters is an integral and logical part of the game; in fact, many GMs of this school set themselves a desired kill ratio and try to meet it. While this fosters a competitive approach between the GM and players, it usually tends to reduce inter-character fighting. The world is foe enough. . .

IV. STORY TELLING

In the most general sense of the term, any successful FRP game requires some story telling ability. There are few players who will abide a GM who is so inept that they can't figure out what's going on most of the time, or whose tale limps so badly that suspension of disbelief is impossible.

However, the term as used here means something beyond this basic approach.

All of the game types mentional above have background of some sort. The GM may be content with the basic gilded hole with attached false front town, or he might indulge in the splendid pageantry of empire, complete with ruling dynasty, elaborate history, and detailed geography. Regardless of the extent of the universe, however, in most games it's just stage setting. Unless the player characters walk into a scene, the non-player characters there remain frozen and inactive, just stringless puppets.

In a story telling world, the non-player characters are alive offstage. History is a continuing and developing process, with the actions of both player and non-player characters affecting the course of events. Moreover, the GM has usually a very good idea of how the general trend of events is going. Also, of how the actions of the adventurers can affect things.

Now, the pure form of the story telling game is rare, and every campaign emphasising it is unique. The details of what's going on depend entirely on what story the GM is telling. A role-player encountering such a game for the first time will

usually find it a trifle odd, for unlike the heavily role-playing game, the player characters are not on the center of the stage, not the element about which events revolve. The player characters can only act within the tale, and their freedom is sometimes rather limited. . .

The friends sang merrily, toasting their luck in fine Golidene wine in the public room of the Red Wolf Inn.

"By the White Christ!" hiccuped Rhodri, "Tomorrow we head for the Alarghi Hills and enough gold to make us rich for the rest of our lives!"

The other fighter, a pretty lass named Susanna, and the half-drunk mage Gondor, both nodded happily, aglow with anticipation.

Gondor looked up at the sound of footsteps. "Sargeant Orse! Sit down and have a drink! We're leaving tomorrow. Gonna get rich!"

The sargeant grinned, poured himself a glass of wine, and let the sparkling vintage wash the dust from his parched throat. Then he smiled benevolently at the group. "Oh no, you're not."

"Huh?!" chorused the group. "Why not???"

"Because," said the sargeant, cheerfully sipping away at his glass, "the Hadurnei just broke out in rebellion, and you're all drafted into the militia for the duration."

The amount of freedom can vary enormously. In some games of this kind, there is a distinct impression that the GM has already determined the entire future of the universe, and that the player characters are just improvising the script. In more free-form versions of this game type, the flow of the story and the form of the script are decided by interaction between the GM's general outline of events and the actions of individuals within the campaign.

Much of the attraction of this kind of world comes from the fact that there is a story being told in which one's character is participating. The world has a purpose, a reason for being, independent of what the adventurers do. Living in such a world is not a little like being a character within a novel. It does require a constant effort on the part of its creator to make the universe – whether it's a county or a continent – rational and consistent. And as an FRP form, it requires a cooperative group of players.

* * *

The statements above are, of course, generalizations. They are useful, however.

Most of the older games in existence long ago passed beyond the simple forms described above. Wargamers have learned how to role-play, role-players have learned to see the advantages of well done rules, and there has been a growing drive across the hobby towards more reasonable and consistent worlds. But this does not mean that all adventure gamers have common attitudes. The mind sets generated by the original approaches still live on, and even among the most sophisticated players and GMs can produce raging disputes, mostly through lack of understanding about the assumptions that the other side is operating under.

Consider the cases that might occur at an ordinary convention. . .

Ben Jones has been running a successful dungeon for years. He's a role-playing GM from the word go, and has been working smoothly with a group of similar minded players for almost as long. He was asked to prepare a special scenario for the con and run three groups through it, one per day. Ben really gets into the spirit of the thing and produces an adventure to remember. There's a castle with suitably gruesome garrison, some interesting magic, and an exciting random encounter. After a moment's thought, he also provides for a meeting with one of his most fascinating non-player characters, Arilla of the Silver Lake. Arilla is a personality his regulars always enjoy meeting, visiting players consistently go out of their way to encounter. A great chance for some role-playing.

Unknown to Ben Jones, the three groups are unmixed collections of people brought up in the other three FRP traditions. The first party to experience the scenario is the people from a story telling world, the second is a batch of wargamers, and the last a collection of power gamers.

1) Ben sets up the first trip and begins. As an adventure it seems to go quite well. The players, however, instead of just appreciating and experiencing Arilla, keep asking a lot of irritating queries about the castle and its owner. A fuming Ben begins to wonder if they're trying to show him up. Why don't they just hurry up and get along with the scenario?

The run comes to an end with Ben somewhat annoyed about their taste for nitpicking detail. They depart convinced that he hasn't quite gotten his act together.

2) The wargamers run through next. They organize the expedition quickly and without any of the pre-game role-playing Ben dearly loves to hear. They march out to the castle, almost ignoring Lady Arilla. Once there, they spend 20 minutes setting up an assault plan. The actual assault may take even less time than the planning. It is also done with startling efficiency and an almost total lack of character (as opposed to player) interaction.

Ben watches them leave with the conviction that while they know their stuff, they're a dull and uninteresting lot.

In the eyes of the wargamers, he's probably proved himself to be incompetent. The trouble that they had with his monsters would almost certainly seem minor (*"Why, I've had more trouble with a room full of Kevin's kobolds!"*), and the rewards disproportionately great.

3) The last expedition is the one that really sours Ben. Looking at the group with some caution, he insists on only accepting characters of the proper level, and refuses to allow

some of the more extravagant items into the game. The expedition starts in the midst of much discussion about who gets to go where in the marching order. (*"Well, my paladin has 18 strength, 78 hits, and a Vorpal Sword!" " Yeah, but my fighter has a Belt of Storm Giant Strength, a Rod of Lordly Might, and +5 armor!"*)

Once again the party encounters Arilla of the Silver Lake. This time, there's no conversation at all. The player characters eye the magical crown, the cool-looking belt, and powerful staff – and kill her! Poor Ben sits there in a state of shock while the adventurers commit atrocities on her followers, destroy the bodies, and divide the loot among them. When they finish and look expectantly at him, he grinds his teeth in rage and begins handing out appropriate punishments for their crimes. The paladin is stripped of his paladinhood, alignments are changed, and various weapons argue at great length with their (former) owners.

By the time the expedition reaches the castle, there is no small amount of ill-will in the air. A still furious Ben attempts to avenge Arilla, while the players buckle down with grim determination to show him up. Given the power of the player characters on the expedition, they win. The GM watches them leave, growling about "over-equipped turkeys" under his breath. The players in turn consider him to be poor loser and a sorehead.

Variations of the theme could be endlessly devised, but the basics are visible above. To the role-player, the wargaming GM is the master of a "killer dungeon"; to the GM concerned, characters are just "dice," and there are plenty more where the player characters he just killed came from. Power gamers find other games dull, restrictive, and comparitively unrewarding. Players inured to a wargaming approach tend to impeach the skills of GMs and players of other game types, and are apt to mutter the words "Monty Hall" more often than is likely to earn them good will.

All of the above cases derive from mutual inability to perceive differences in game philosophy. Ben Jones, contrary to the assumptions of the three groups of players, has his act together, is quite competent, and was not being a sorehead. He is not really trying to write an epic, he was not interested in killing the charcters of the second group, and his outrage at the killing of the non-player character was justified. What he was offering was a chance to role-play.

Conversely, none of the three groups were trying to be difficult. The first group was looking for something important to them that wasn't there. The wargamers were looking for a tactical challenge. And the last group was interested in having fun, according to their own perceptions of it. To them, Arilla was not an important and interesting person, but a wandering monster. And what else are wandering monsters for, if not to kill and loot?

* * *

Sadly enough, one of the biggest gulfs between groups is increasingly one that coincides with age. Overwhelmingly the newcomers to the hobby are high school age or younger. By their very numbers, it becomes almost certain that they will begin their FRP careers in new games. And, as has been said, most campaigns start out emphasising the power gaming aspect of the craft. It is obvious that the older games contain older players. Most of these campaigns went beyond power gaming long ago, and the people running in them have increasingly associated the power gaming style with the youth of its most numerous proponents – and labeled them both "childish." This statement is both false and extremely harmful. It's true that power gaming is the most basic of the approaches, but this doesn't make it childish. There are older players aplenty, even in more developed games, who operate on exactly the same principle. The statement is harmful because while statistically true, it's conceptually false. Younger players do indeed largely play in power gaming campaigns. But they don't do so "because they're young," they do so because they're new to the hobby.

I'd say that there are enough substantial questions in the field of adventure gaming to keep us arguing for decades. I can't see any reason to add to the unpleasantness by dragging in irrelevant question of age.

* * *

Hopefully, this article will help reduce the amount of heat in some of the arguments about FRP. An argument in which neither side realizes the vast gaps in the fundamental assumptions that underlie what they're discussing is an argument apt to result in nothing more productive than angry name calling. If the aggrieved player can understand that the death of a beloved character is an integral part of the campaign he's in, then he may appreciate that the GM is not evil; if another finds the rewards too easily come by, he may realize that the GM is using a different set of parameters for the game and refrain from uttering the word "turkey." Then we can get down to really important matters, such as what people want in a game, and how to achieve it in practice. It's important to remember, however, that we do not all want the same thing!

So, when you're at a con getting ready to run your own patented, super-duper, error-free, guaranteed-to-promote-role-playing, tactically flawless, polished to the last degree, builds-strong-bodies-eight-ways game – and up strolls this eager adolescent who wants to run his 100th level druid/illusionist/samurai – don't scream at him. Young he is. Ignorant of everything you think is important about FRP he may be. This does not mean that he's either stupid or incompetent. Give him a chance.

Just remember that you aren't going to convince him that your way is superior by insulting him. Nor will killing off his character, or cleverly finding a way to strip it of its magic, or ignoring him during the run. While I've seen all of the above used, in no case have they caused a conversion. Instead, you might try explaining things to him, or better yet showing him how Your Way is better. . .

• TRAINS • MODELS • CRAFTS • COLLECTABLES

Lyle's Hobby & Craft Center

LYLE GRIEGOLIET
852-6085

38 NORTH CASS AVE
WESTMONT ILL 60559

Dimension Six'

The Temple to Athena

By Anders Swenson

The Temple to Athena is a scenario book written by Kenneth Richert and published by Dimension Six, Inc., 4625 S Sherman St, Englewood, CO 80110. It is available for $4.50 postpaid. The book is full size, with 40 page plus cover. These pages include three full page maps, two pages of a new character sheet, two more pages left blank for notes, and a nearly full page ad for Ghengis Con II, which is over now.

The book describes an adventure setting in a dungeon organized as a series of dwellings for different groups of humans and monsters. The characters must enter one end, solve a series of puzzles, and somehow leave. There is more opportunity for talking and problem solving than for fighting in this adventure.

The adventurers begin by entering a monastery complex, which is located somewhere in a swamp, near the end of another Dimension Six adventure book which is not yet on the market. The party encounters a community of monks, who divide their time between calligraphy and martial arts practice. The monks will want the visiting adventurers to perform a service, in return for which an important clue will be given to the party. The main motivation for the adventurers will be to get through the monastery and on to the rest of the adventure.

Once through the monastery, the adventurers encounter a brownie, and must somehow obtain from him a means of delving yet deeper into the maze. After passing this little fellow, a number of assorted clerics are encountered. These clerics threaten the party and insist that the adventurers pass through a small army of lizard men to establish contact with some other clerics farther down the dungeon.

When the party reaches the farther group of clerics, they find themselves at the advertised Temple to Athena, and may leave through the North Door to continue adventuring. The book ends here; the reader is advised to continue with yet another Dimension Six booklet, which is again not yet available.

The text of *The Temple to Athena* is set in ordinary, non-reduced elite typewriter type, about 1½-spaced, with wide manuscript margins, just as the draft copy of this review is done. This typography has the effect of spreading a relatively short text over an area large enough to give the impression of a lengthy book. Also, the relative evenness of the type and line spacing made it difficult for me to distinguish different sorts of information in the text; at one point I even mistook a hit point statistic for a room number!

I found the actual adventure to be poorly done. There is no mention of whence the adventurers came from nor of whither they go after the dungeon is traversed, except by reference to other books which as far as I know have never been published. There is no evidence within the book why the adventurers should want to enter the dungeon in the first place! Within the dungeon, the text states that the adventurers are beset by various problems, and that the solutions are to be found following certain forms, but in many cases I found the prose so cloudy that I am still not certain of what was intended by the author for either the solution or the problem. Lack of clarity also contributed to my dissatisfaction with other phases of this book, for example, the identity of various groups of clerics.

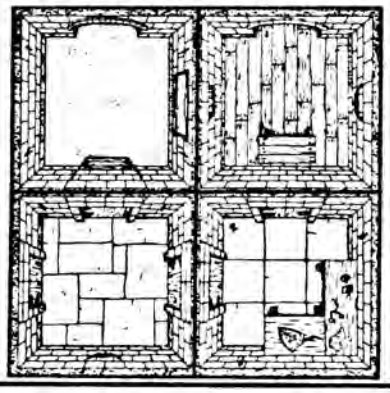
This adventure is clearly of the sort where the actions of the players is more important than the capabilities of the various characters, the sort where inspiration and thought is paramount over the lucky roll of the die. In such adventures, it is necessary that the GM have a clear understanding of the situation he is to present to the players, so that they can respond properly, and so that he can deal adequately with the wide range of responses he will get in these circumstances. While it is possible to work up an adequately detailed adventure from the material in *The Temple to Athena*, it would likely to take as long as starting from scratch.

The back cover states "adaptable to any fantasy role playing system." Inside, I found the monsters set up for the *Advanced Dungeons & Dragons* system of gaming. While it is not difficult to convert from *AD&D* to *D&D, Arduin, Chivalry & Sorcery, RuneQuest*, or even to *Tunnels & Trolls*, the process is laborious, and the *AD&D* rules cost in the $30-$40 range for the set, and many of the spells (extensive lists of spells are given) are peculiar to the TSR system. My conclusion is that the cover legend is mostly to avoid problems with the copyright use of rules systems; it is regrettably misleading for non-players of *AD&D*.

I did like the cover painting – it is the best cover painting I have seen on any of these scenario books. The interior art is not bad either. Unfortunately, I found the artwork to be the best feature of the book. I feel strongly that weak products such as this one must be remarked upon in the press, if only to encourage more careful preparation of products to be released in the future. If the level of FRP hobby aids is to be improved, the very bad must be remarked upon, and, overall, *The Temple to Athena* is very bad, indeed.

Fantasy Paths

GAME BOARD FOR GENERATION OF DUNGEONS, CASTLES, EMPIRES



...Card Castles #80

This set of 56 rooms combine to develop millions of game board variations for use a supplement to various role-playing or similar types of adventure games. Secret markings and related objects are placed into each room. Secret passages are marked on the room cards. There are various room sizes furnished. . . .Your imagination is your guide.

$14.95 + $2 for postage and handling. California residents add 6% sales tax.

BCS — BOARD CRAFT SIMULATIONS
PO Box 23256
Pleasant Hill, CA 94523

Gamemasters Hobbies, Inc.

ADVENTURE GAMING SPECIALISTS

ROLE-PLAYING GAMES AND AIDS
Chaosium, Excalibre, Fantasy Arts Enterprises, Fantasy Games Unlimited, Fantasy Productions, Flying Buffalo, GDW, Gamescience, Grimoire Games, Metagaming, TSR

MINIATURES
Archive, Broadsword, Citadel, Grenadier, Heritage, Dragontooth, GHQ, Martian Metals, Minifigs, Ral Partha, Superior Models

BOARDGAMES
Avalon Hill, Metagaming, OSG, SPI, Task Force, GDW, Yaquinto, Eon

AND MUCH MUCH MORE!!!

GAMEMASTERS HOBBIES, INC.
4627 GEARY BLVD
SAN FRANCISCO, CA 94118
(415) 387-4118

OPEN EVERY DAY

Catalog available for $2.00.
Phone orders accepted with VISA or Mastercharge.

Presenting...

DRAGON CAVERNS

Enter the dreaded Dragon Caverns and slay one of the four dragons rumored to be living there. For one to four players, the player-champion must decipher the cavern maze and fight and conquer a host of dangerous monsters to succeed. There are giants, zombies, trolls, orgres, warriors, hobgoblins, werewolves, men, and ghouls to battle or attempt to ally. There are many treasures along the way. Sacks of silver, gold, gems, and jewelry pave the cavern floor and occasionally one will find special items like the Sword of the Dawn that adds strength to the champion or a healing potion that can save a champion's life. The quest is to slay a dragon and come out alive with as many gold and treasure as you dare.

BY LEONARD KAUFER — $14.98
(FOR THE TRS-80®, LEVEL 2, 16K)

OTHER GAMES AVAILABLE

CYBERNAUTICS

PO BOX 40132
SAN FRANCISCO, CA 94140

[redacted] ORDER FORM

Please send the following checked items on cassette tape:

☐ DRAGON CAVERNS (TRS-80 Level 2, 16K)	$14.98
☐ HIGH FINANCE (TRS-80 Level 2, 16K)	$14.98
☐ GALACTIC EMPIRE (TRS-80 Level 2, 16K)	$14.98
☐ GALACTIC TRADER (TRS-80 Level 2, 16K)	$14.98
☐ GALACTIC REVOLUTION (TRS-80 Level 2, 16K)	$14.98
☐ TAIPAN (TRS-80 Level 2, 16K)	$ 9.98
☐ TAIPAN (PET 8K)	$11.98
☐ TREK78 (TRS-80 Level 2, 16K)	$ 9.98
☐ GAMESETTE 1 (TRS-80 Level 2, 16K)	$11.98
☐ 1000 MILES (TRS-80 Level 2, 16K)	$11.98
☐ JABBERTALKY (TRS-80 Level 2, 16K)	$11.98
☐ F&SF PACK (PET 8K)	$11.98
☐ MAZE PACK (PET 8K)	$11.98

AMOUNT ENCLOSED $_____

Postpaid in the US and Canada. All others add $2 per item. California residents add appropriate 6% or 6½% sales tax.

NAME . . . . . .

ADDRESS . . . . . .

CITY, STATE . . . . . .

ZIP

QUICK PLUGS

TIMELAG – This is a SF boardgame of stellar combat. It attempts to simulate the effects of relativity in interstellar conflict. Time dilation occurs everytime a ship moves normally near the speed of light. There are, however, other ways to travel via special jump routes. The game comes with four pages of rules, 104 counters, 9"x14" map, and play aids. Designed by Mike Vitale, the price is $3.95. **HAMMER OF THOR** – This is a role-playing adventure boardgame for one to any number of players. Set in Norse mythology, the play evolves along two phases: adventure in the wilderness to gather forces for Ragnarok, the final battle. The player in the winning side of the final battle with the highest reputation points is the winner. Designed by Joseph Angiolillo, the game comes boxed with 17"x22" map, 111 counters, over 600 cards, various play aids, 20 sided dice, and a 16 page rulebook. Its priced is $18.95. Available from the Gameshop, Inc., 46 Dougherty St, Manchester, CT 06040, add 10% per order for shipping and handling, Conneticut residents add 7½% sales tax.

SQWURM – This is a triangular card game. For two to six players, each player plays the role of a wizard-king. The object of the game is to conjure up an entire fire-breathing dragon while capturing damsels, hoarding treasure, attacking and defending with the use of knights, and seizing eggs. Designed by Merle M. Rasmussen, there are three levels of play. The game comes in a small box with 108 triangular cards and two 24 page rulebooks. Do not have the price but available from Game Room Productions, RR 1 Box 135 E-1, Minden, IA 51553.

GATEWAY BESTIARY – This is a volume of new monster descriptions for use with *RQ* campaigns. There are 99 new monster stats from a variety of sources ranging from the usual giant arthropods, legendary beings, celtic horrors, H. P. Lovecraft creations, dinosaurs, etc. Designed by Sandy Petersen, the book is 64 pages and sells for $6.95. **PLUNDER** – This is a book of treasure for use with *RQ*. In two sections, the first is a list of 640 prerolled treasure hoards giving the amount of clacks, Lunars, wheels, gems/jewelry, and special items each contains depending on treasure factors. The second section contains detailed descriptions of 43 magical treasures of Glorantha ranging from special translating quills to magical weapons and armor. Designed by Rudy Kraft, the book is 48 pages and available for $5.95. **RUNEMASTERS** – Designed by William R. Keyes, this is a collection of 45 Rune Lords, Rune Priests, and Rune Lord-Priests of the 15 cults featured in *Cults of Prax*. There are also extensive notes on how to run and play Rune level characters in *RQ* campaigns. The book is 48 pages and sells for $5.95. Available from Chaosium Inc., PO Box 6302, Albany, CA 94706, California residents add appropriate 6% or 6½% sales tax, add $1 for postage and handling.

SPELLBINDER – This is a fantasy boardgame of wizards and armies for two to four players. It comes with a 16½"x19" map, 54 counters, playaids, and a 12 page rulebook. Designed by R. Vance Buck, there are three scenarios and a campaign game. The play of the game involves wizards, armies, garrisons, strongholds, movement by ship, magical combat, defensive spells, and alliances. It sells for $3.95. **STARFIRE II** – This is a SF boardgame of tactical starship combat using the *Starfire* game system. There are nine scenarios for two or three players. Designed by Barry A. Jacobs, the game comes with a 16"x21" map, 108 counters, and a 32 page rulebook. The game is complete in itself and has additional rules for strike fighters and carriers. The price is $3.95. Both games are published by Task Force Games and are available from retail outlets and mail order dealers.

WARLOCK'S MENAGERIE – Designed by Nick Smith, this is a 48 page book on supplemental rules for FRP games, especially *Warlock*. Topics covered include almost 100 monster descriptions, magic items, how to convert creatures from fictional sources for gaming purposes, special weapons, poison, arming monsters, and monster speeds. Available for $7 from Balboa Game Co., Inc., 630 W Willow, Long Bch, CA 90806, California residents add 6% sales tax.

THE AWFUL GREEN THINGS FROM OUTER SPACE – This is a SF boardgame for two players. One player is the Awful Green Things and tries to take over the space ship, the other player plays the ship's crew and attempts to eradicate the mysterious invaders. The game comes boxed with a 11"x20" map, 140 counters, five dice, and an eight page rulebook. Designed by Tom Wham, there is a special point system for determining the victor. Available for $10 from TSR Hobbies, Inc., PO Box 756, Lk Geneva, WI 53147.

KINGS & CASTLES – This is a boardgame for two to six players. Designed by Sven Bauer, the game comes with a 17"x 22" map, 96 counters, 50 cards, a die, play aids, and a 28 page rulebook. The rules cover leader units, production, initiative, escape, ambush, anarchy, backstabbing, interrogation, pirates, plunder, ransom, scouting, siege, wizards, etc. Don't know the price but available from Athena Games, PO Box 9, Ames, IA 50010.

PRIVATEER – This is a boardgame for two to four players where the object is to capture treasure and eliminate enemy ships. The components consist of a 17"x23" cloth map, twelve wood pieces, one brass token, a pair of dice, letter of marque, and two pages of instructions, all in a tubular box. A simple game, you roll dice to see how far you move. Designed by Scott Peterson, it is $12 from First Edition Graphic Art Studios, PO Box 255142, Sacramento, CA 95825, California residents add 6% sales tax.

DEATH TEST 2 – This is a programmed adventure for fans of *Melee* and *Wizard*, both are required to use this game. Designed by Steve Jackson, there are 51 counters, a die, and 48 pages of rules, all in a box. It can be played solitaire or with any number of players but only up to four figures may enter each game. It is priced at $3.95. **RAM SPEED** – Designed by Colin Keizer, the components of this second MicroHistory consist of 12"x14" map, 52 counters and markers, a die, and a 20 page rulebook. This is a two player game of battles between oar-powered galleys. The ship counters take up from two to four hexes on the map board. It sells for $3.95. Both of the above are available from Metagaming, PO Box 15346, Austin, TX 78761, add 50 cents for postage and handling per order.

LAND OF THE RISING SUN – This is Lee Gold's eagerly awaited RPG of feudal Japan. The game comes boxed with a 160 page book and some play aids. Basically a class and experience level system drawn in the manner of *C&S*, the rules cover such topics as martial and fine arts, ninjas, aerial and water combat, astral plane, medicine, religion, spirits, demons, etc. It is priced at $18. **SPACE OPERA** – Designed by Edward E. Simbalist, A. Mark Ratner, and Phil McGregor, it comes boxed with two 96 page volumes and play aids. This is a SF RPG that is similar in some respects to the *Traveller* system. There are character classes, career experience, knowledge and skills, starships, special weapons, economics and commerce, worlds, races, beasts, and other rules. Sells for $18. Both are published by Fantasy Games Unlimited, Inc., PO Box 182, Roslyn, NY 11576, add 50 cents per game for postage and handling.

DUEL ARCANE – This is a pencil and paper game of individual wizard combat. Designed by John Shannonhouse, the combat is mostly physical with the opponents transforming themselves form animal to animal. The book is 28 pages long and comes with play aids. There are descriptions of over 30 different animals and beasts of legend and myth that can be used. Published and available from Gamelords Ltd., 18616 Grosbeak Ter, Gaithersburg, MD 20760 for $3.95 plus $1 per order for postage and handling, Maryland residents add 5% sales tax.

THANK YOU

H.G. Wells Awards

System 7 Napoleonics
Best Historical Figure Series

System 7 Napoleonics Rules
Best Miniatures Rules

Kinunir, Adventure One for Traveller
Best Role-Playing Adventure

The Journal of the Travellers' Aid Society
Best Professional Role-Playing Magazine

Game Designers' Guild Awards

Double Star
Guild Select Award

Bloodtree Rebellion
Guild Select Award

White Death
Guild Select Award

Road to the Rhine
Guild Select Award

Fire & Movement Readers' Poll Awards

White Death
Best Operational Game

Road to the Rhine
Best Strategic Game and *Best Game of the Year*

Frank Chadwick
Designer of the Year

Thank you to all the gamers who have made GDW games so popular. And thank you to all the gamers whose satisfaction earned GDW the awards listed above at Origins 1980. Look for these future award-winners from GDW at your favorite local hobby or game shop in the near future:

Azhanti High Lightning · The Fall of France · Asteroid · Twilight's Peak · Assault · Tacforce

Game Designers' Workshop

TRAVELLER—ROLE PLAYING GAMES—HISTORICAL SIMULATIONS
SCIENCE FICTION GAMES—SYSTEM 7 NAPOLEONICS

Free catalog on request

Dept. DW, 203 North St, Normal, IL 61761

DIFFERENT VIEWS

DIRECTION AND FOCUS

Dear Tadashi,

I have finally decided to get down to it and write to you about FRP in general and about *DW* in particular.

In many ways I've been quite pleased with the way *DW* has been developing. It shows a good deal more serious and worthwhile thought than those issues of the *Dragon* I've come across. I am especially glad to see that you have given attention to subjects relating to the philosophy of RPGs, and to proper procedures for both playing and GMing. These subjects are immeasurably more important than discussions of how many hit dice trolls have or how many times a twelfth level ninja can strike in a melee round. After all, the person who has a mature overview of role-playing or of GMing will be able to handle most small problems himself as they arise. Moreover, improvement of charts and the like does not really increase the quality of gaming — a system that is 80% accurate and one that is 95% accurate are both just probabilities to hit (or whatever) and probably the difference between systems will balance out, working both for and against players. More important would be how the results of hits (for example) are handled. I recently went on an *AD&D* campaign in which one character was resurrected four times. I find this simply preposterous and highly detrimental to role-playing.

I realize that *DW* tries to touch on all aspects of fantasy gaming, and I recognize this as a noble ambition, but I'm not at all sure that it is possible to do this and still produce a quality publication. In fact, the one criticism I have for *DW* is that it lacks a real sense of direction and unity of style. This is no doubt due to the relative newness of the magazine.

My own suggestion (and hope) would be that you concentrate on the philosophy of role-playing and give other things second berth. (This would also be the opinion of the people I game with.) This would lose a lot of readers for you. What you would gain would be the devotion of mature players who are interested in the more esoteric aspects of gaming. I suspect there are a good number of these 'in the closet,' not wanting to be associated with FRPGs because the general public believes FRPers are all nerds.

I have also realized recently that many "kill the monster, take the gold" style players play that way not because they dislike true role-playing but because they have never been exposed to it. I recently ran a role-playing adventure at MassCon (at UMass-Amherst) in which I designed seven characters, giving them personal histories and psychological traits and sent them on a mission. Not all of the players did a good job of role-playing, but they all were intrigued and pleased with the way I ran it (characters didn't know their numerical statistics, hit points, the +'s on weapons — although some knew that a certain weapons was effective or magical). This convinced me that, if a little educating is done, many gamers will move on to a higher level of playing. A magazine that dealt with these issues could help accomplish this purpose.

Steven Horst
Boston, MA

ALIGNMENT ON TRIAL AGAIN

Dear Tadashi,

David Dunham in "Alignment on Trial" (*DW 8*) apparently objects to alignment for two reasons: 1) it is insufficiently complex to simulate reality; 2) it is too restrictive. In my opinion alignment is one of the most important contributions to FRP of *D&D*, a simple method of representing religion or philosophy of life (and what is a religion but a philosophy of life?). If one objects to alignment on grounds of poor simulation, one must object to most other aspects of typical FRP games. If it is "impossible to accurately lump people into nine classes," isn't it impossible to lump them into several character classes? Yet many FRP games do so. The rules for any game are guidelines to simplify reality; alignment rules are a means of simplifying religion and to introduce elements of religious fanaticism and religious war into FRP. Religious war has been responsible for innumerable deaths and frightful devastation over the centuries, and a fantasy world seems a particularly good setting for it because the gods really do exist and can affect human actions.

I disagree that a person should or can change a personal philosophy, especially a religion, at will. In any case, the reason behind the penalties for changing alignment is that in the past, when no penalties were involved, most players changed whenever it suited their immediate purposes, and alignment came to have no meaning at all. It must be remembered that *AD&D*, at least, was written for persons who will have little ability or desire to create personas, or who will primarily be interested in gaining experience regardless of how it is done or how consistently the character acts. And this answers Dunham's second objection: alignment is deliberately restrictive, to force people to play a persona to some extent. Those who treat FRP as a framework for creating personas different from their own may see alignment as restrictive to the creation, but these people are a small minority of FRPers. The average player (myself included) is more interested in having adventures and playing a game than in creating an elaborate persona markedly different from his or her personality. The characters, at least in my case, are somewhat different. There are those, however, who play all characters the same, or would if not for the restrictions of alignment, and such people usually complain about alignment because it doesn't allow them to act just as they will ("natural chaots," I call them).

Devoted persona-creators may want to ditch alignment, but it is an essential part of any individual-level *game* played by game enthusiasts.

Lewis Pulsipher
Durham, NC

REVIEW REVIEWED

Dear Tadashi:

I would like to comment on Dave Arneson's review of *Heart of Oak* in issue 8. It seems clear from his comments that Mr. Arneson is barely familiar with the game. His review is loaded with inaccuracies, while it fails to mention some of the most important and praiseworthy elements of the game design. In fact, I doubt that Mr. Arneson actually played the game, or if he did I doubt whether he played it more than once or twice.

I have played perhaps 50 games of *Heart of Oak*, both in its tactical sailing and role-playing modes. I think I am fairly qualified to comment both on the game and on Mr. Arneson's review.

Mr. Arneson states that in *Heart of Oak* it takes five minutes to start sailing. According to my copy of *Heart of Oak* (first edition, 1978), it takes from 2-20 turns to get under way. Obviously Mr. Arneson was not reading carefully.

According to Mr. Arneson, "it is possible to go from flat calm to roaring hurricane, with the wind whipping from NE to SW, in ten minutes." An elementary familiarity with the *Heart of Oak* system would demonstrate

that this is not in the least true. In ten minutes, it is barely possible for wind to go from a flat calm (wind factor 1) to a normal breeze (wind factor 4). The odds against this occurring, however, are somewhat in the neighborhood of 300 to 1. Mr. Arneson would seem to imply that wild wind changes are par for the course in *Heart of Oak*, whereas the system is designed to prevent just that. Mr. Arneson also claims that the wind can go from NE to SW in ten minutes. Again, an elementary acquaintance with the system shows this impossible. There is, every ten minutes, a 1 in 100 chance of the wind shifting six compass points, in other words, from NE to ESE. Hardly the 180 degree shift that Mr. Arneson claims.

Mr. Arneson either misreads or misrepresents *Heart of Oak*'s rules regarding ships catching fire. While it is true that there is a 5% chance of a ship's catching fire while delivering a broadside, Mr. Arneson fails to mention that there is an enormous chance that the fire will be put out. In fact, there is something like a .06 chance that an average crew will not put out a fire; with a crack crew, the chance is on the order of .0036. Mr. Arneson's review implies that ships, once afire, have no recourse but to blow up. In fact, the vast majority of ships will put out their fires without any difficulty whatever.

Mr. Arneson saves his biggest broadside for the boarding actions; apparently he feels boarding should be easier. He claims, "Given the deeds of Hornblower, Bolitho, Ramage, Fox, and Aubrey, no one else in the Royal Navy must ever have boarded, for they have used up all the occasions." Mr. Arneson seems to have forgotten that Hornblower, Bolitho, et al, are fictional, and that their boarding actions never happened. I think the record speaks for itself: historically, at the battles of the Saintes, Quiberon Bay, the Glorious First, the Chesapeake, the Nile, both Copenhagens, Camperdown, Dogger Bank, Martinique, Trafalgar, Lake Erie, and Lake Champlain – in fact, in every major battle but one (St. Vincent) – at none of these battles was a single ship carried by boarding! Mr. Arneson suggests that *Heart of Oak*'s boarding rules be "brought more into line with reality." Whose reality? History's, or C. S. Forester's?

Mr. Arneson sums up by saying that the game will turn into "short, bloody flaming encounters, over too soon to make use of the maneuvering possible through the good sailing rules." Either Mr. Arneson has never played the game, or he's had some very atypical engagements. In my 50-odd games of *Heart of Oak*, not a single one had fit Mr. Arneson's description of a "typical" game. In fact, I have personally seen several games of moderate size (four to six ships per side) go on for eight or more hours without a single ship blowing up, sinking, or even surrendering, because the players were concentrating on strategy and maneuver, the maneuver the Mr. Arneson seems to think is not possible. Certainly, any wargame will end quickly if both sides simply charge into a melee. *Heart of Oak*'s superb sailing rules allow for subtle and continuous maneuvering, and make possible the sort of stalking game that historically preceded battles like the Glorious First of June, or the battle of Martinique in 1780.

I have little quarrel with Steve Perrin's review of *Promotions & Prizes*, *Heart of Oak*'s role-playing supplement, except to note that Mr. Perrin was probably reviewing the wrong game. His chief criticism seems to be that *P&P* isn't "heroic" enough, whereas it is the designer's chief aim to produce a realistic game. My naval role-playing characters do not get maimed or killed with every engagement, because my concept of role-playing doesn't include high-ranking naval officers behaving like level eight *D&D* fighters and feeling obliged to wade into every brawl that occurs. Mr. Perrin should have praised the designer for the realism of his design, and not condemn him for not conforming in advance to his (Perrin's) notion of heroism, whatever that might be.

Elmer Cashdan
Ann Arbor, MI

ON GM STYLES

Tadashi –

I'd like to comment on Pulsipher's GM style analysis in *DW 8*. His articles in the early *White Dwarf* issues establish his analytic skills; however, his style preferences incline him to pejorative and unsympathetic characterizations of styles he does not prefer.

For example, his "novel" style characterizes the players as passive listeners to the monologue of the GM, where in fact "improvisational drama" might more fairly character the positive aspect of the style he refers to, more accurately describing the interaction of the GM and players in resolving the dramatic conflicts.

As another instance, Pulsipher simplifies the potential source of narrative conflicts into a dichotomy between combat and puzzles. In fact, often the basic conflicts of the finer campaigns cannot simply be resolved by killing things; these conflicts may be social, political, and ritual. The preoccupation with combat as the primary source of narrative conflict is consistent with Pulsipher's implied preference for wargaming styles; such preoccupations are locally characterized with the derogatory epithet "hack and slash." Using Lee Gold's "Engrand" campaign reports in *A&E* as an example, often combat is only one of a number of strategies used to develop and resolve conflicts and encounters.

Though Pulsipher's list of categories is very helpful in characterizing many GM styles, he has neglected the familiar terms "high-entropy vs. low entropy," which encompasses may features that he discusses without a sense of their interrelatedness, such as availability of magic, variability of creatures encountered, access to wealth, and rate of character advancement. On the other hand, his analysis does provoke consideration of many features of style that I had not noticed; in general, I found it a very interesting article, despite my reservations about the implied superiority of the wargaming style.

Ken Rolston
Tabor, NJ

Hola, Tadashi,

I was somewhat enraged by Pulsipher's pile of sanctimonious crap. While his analysis of playing styles may be fairly accurate, I resent his disparaging remarks about *T&T* as purely for silly gamers, and his assumption that wargame style FRP games are the best. He seems to have a knack for scholarly analysis and instant pigeon-holing – I wish he'd take it into some other discipline where thinly camouflaged snobbery is more appreciated – say English literature, or Serbo-Croatian anthropology.

Ken St. Andre
Scottsdale, AZ

AND MORE

Dear *DW*,

Upon reading the article in issue 8 of *DW*, "Defining the Campaign: Game Master Styles," I noticed that the author had quite a bias placed in certain types of campaigns. Though I actually agree with him on many points, I don't think anyone who's read his article would be willing to call their campaign a "silly game"! Especially those who are serious. I do not run a "silly game" campaign myself, but I still disagree with the wording.

Also, I find the term "homogeneous" to be a bit inappropriate. This implies that the characters are all very similar! I run a *TFT* campaign and the characters are totally defined by the players. However, there are so many different possibilities that characters are not similar at all, though you could pick any one you want, with limitations, of course.

I suggest the terms "predictable" and "unpredictable" or perhaps "realistic" and "unrealistic," the former pair of words being biased in the opposite way. You can use the terms "neutral" and "extremely" to shade the campaign definition. I do not believe that "novel" fits in the category of basic style, but in umpire vs. god.

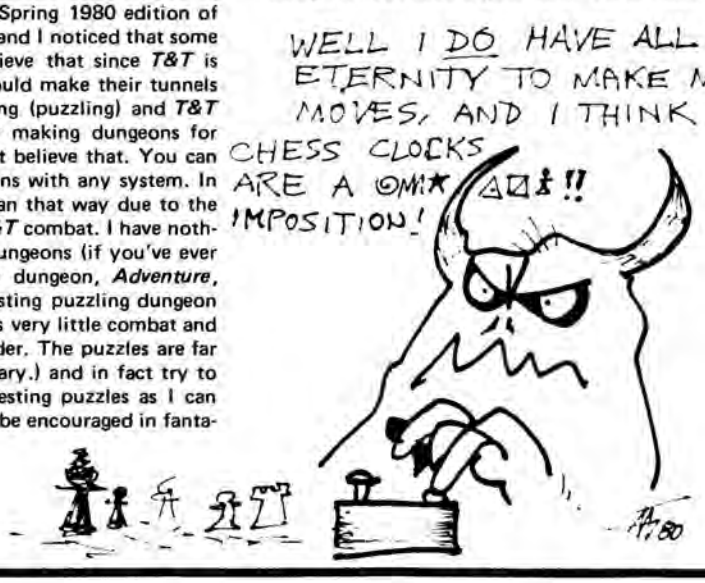
One category of campaign definition is emphasis of detail. Is the campaign very detailed in social structure, race culture, habits,

and protocol? Or is the campaign just lead-your-men-to-the-labyrinth-and-then-we-start? Do the monsters have identity? Is the outer (out of the labyrinth) world simply a place you go to deliver your treasure to a merchant who will give you new equipment and then go to find a new adventure to get yourself into? The emphasis of detail is usually on a) the labyrinth only, or b) the labyrinth and the town, or c) the labyrinth, town, and the outer world. Those in the outer world emphasis category will probably not have as much detail in the labyrinth as those who specialize in the labyrinth alone, or add a little town to help the action start, but this depends also on the experience of the GM.

I was reading the Spring 1980 edition of *Sorcerer's Apprentice* and I noticed that some of the *T&T* GMs believe that since *T&T* is easy to play, they should make their tunnels complex and interesting (puzzling) and *T&T* is especially good for making dungeons for that purpose. I do not believe that. You can make puzzling dungeons with any system. In *T&T*, GMs tend to lean that way due to the unrealistic flavor of *T&T* combat. I have nothing against puzzling dungeons (if you've ever played the computer dungeon, *Adventure*, you know how interesting puzzling dungeon can get. *Adventure* has very little combat and a lot of things to ponder. The puzzles are far from trivial and arbitrary.) and in fact try to include as many interesting puzzles as I can devise. Puzzles should be encouraged in fantasy campaigns, in my opinion, because, though all-combat dungeons like *Death Test* for *TFT* can be fun, a puzzle now and then (non-arbitrary) can help increase the depth of immersion into the game.

I would like to comment on the review of *Advanced Melee* and *Advanced Wizard* in that issue. *AM* is not stand alone. When I first read through it, I, too, thought that it was. However, I realized later that there was no section on how to create characters! Since creating *TFT* characters is so straightforward I had forgotten that beginers would not know how, that point eluded me for a while. I also found that *AW* does not have rules for casting spells, though it does have a spell table. Those rules are given in *AM*, though *AM* does not list the spells. The basic character creation system is given in the Microgame *Melee*, and the intermediate creation system is given in the Microgame *Wizard*, while the much-expanded character creation system is given in the rules booklet *In the Labyrinth*, companion to *AW* and *AM*. *ITL* contains rules for creating characters with talents, so any type of character may be made. It is possible to play without *ITL* and just the Microgames and the advanced rules, but that costs more (if you do not already have the Microgames) and I would suggest that beginners just skip the Microgames and get the advanced rules and *ITL* immediately, for those of you who are interested in *TFT*. In my opinion, *TFT* is one of the best FRP games around, detailed, but easy to play, but it does not have very much support. It is a "serious" FRP game, no "Oh there it is" spells and nonsense. Unfortunately, Metagaming did mess things up a bit by splitting the original one book into three booklets which you have to buy together anyway (if you are serious) and not including any reference sheets or indexing. However, that is not the fault of Steve Jackson, the designer, and the rules themselves are superb. In fact, most of the deficiencies caused by having only three characteristics are made up for in *ITL* and more so, by the talent system. *TFT*'s great strength is simplicity and realism at the same time.

Mits Hadeishi
Gardena, CA



GAME CONS

October 23-26, 1980 **Games Unlimited 1980**
Hartford Civic Center, Hartford, CT
Arnett & Associates
25 Canton Rd
Simbury, CT 06092
(203) 651-8631

November 8, 1980 **DunDraDay**
San Mateo County Fairgrounds, CA
DunDraCon/DunDraDay
386 Alcatraz Ave
Oakland, CA 94618

November 14-16, 1980 **WinterCon 9**
Oakland University, Rochester, MI
Metro Detroit Gamers
2616 Kenwyck
Troy, MI 48098

January 16-18, 1981 **ORCCON**
Sheraton-Anaheim Hotel, Anaheim, CA
ORCCON
c/o Tim Curran
3342 Quail Run Rd
Los Alamitos, CA 90720

February 14-16, 1981 **DunDraCon VI**
Leamington Hotel, Oakland, CA
DunDraCon
386 Alcatraz Ave
Oakland, CA 94618

May 22-25, 1981 **Grimcon III**
Oakland Hyatt House, Oakland, CA
Grimcon
PO Box 4153
Berkeley, CA 94704

June 5-7, 1981 **MichiCon 10**
Oakland University, Rochester, MI
Metro Detroit Gamers
2616 Kenwyck
Troy, MI 48098

July 3-5, 1981 **Pacific Origins**
Dunfey Hotel, San Mateo, CA
Pacific Origins
PO Box 5548
San Jose, CA 95150

July 23-26, 1981 **Eastcon '81**
Cherry Hill Inn, Cherry Hill, NJ
Eastcon
PO Box 139
Middletown, NJ 07748

November 13-15, 1981 **WinterCon 10**
Oakland University, Rochester, MI
Metro Detroit Gamers
2616 Kenwyck
Troy, MI 48098

by GIGI D'ARN

Dear Tadashi,

Oops, Gigi must be getting careless, I forgot to include two of the H. G. Wells Awards in my last letter. They were *General Quarters* (Brookhurst Hobbies) for All-Time Best 20th Century Naval Rules and *Chivalry & Sorcery* (FGU) for All-Time Best Ancient/Medieval Land Rules. It doesn't mean a thing unless it's announced in my column.

Yes, I think it is interesting that there are no OSG or SPI staffers belonging to the Game Designers Guild. Perhaps one will write to me about it. The guild, by the way, is preparing a handbook of game designers, game publishers, and magazines, showing game designers and writers where to send submissions, and providing game companies with a handy list of designers for their projects. Contact GREG COSTIKYAN, PO Box 865, Brown Univ, Providence, RI 02912, for particulars. Prospective guild members should contact JACK RADEY, 3972 Gardenia Pl, Oakland, CA 94605.

Now that JAMES DALLAS EGBERT III has committed suicide, the hoopla should decently be laid to rest. It's a shame that the media made such a sensation over someone's emotional problems.

Flying Buffalo raised the prices on all their *T&T* games and books.

Witnesses report that Archive says Christmas for sure for *Star Rovers*. THIS Chrismas.

Rumour reports that TSR is planning to put out yet another *D&D* system tentatively titled *Expert D&D*. Pretty soon they'll have to number them, like alternate highway routes.

DAVE ARNESON bought back *Adventures in Fantasy* from Excalibre Games and is lowering the price to $20. JOHN SNIDER has gained the rights to his *Star Probe* and *Star Empires* back and Dave's company, Adventure Games, will be publishing those.

GREG COSTIKYAN is heading a motion to provide a Hugo Award for an SF/fantasy game. Good luck!

Rumour reports that SPI's advance order for their *Dallas* RPG was over 20,000. That should help out their sagging financial structure. I wonder what Yaquinto's advance orders were for their boardgame version. I wonder what advances both had to pay to get the rights. Aren't I nosey?

Hot after the heels of Metagaming's super duper dragon hunt (has anybody won, yet?) is Grenadier with a promotion of their own. They are going to randomly place gold plated figures and gift certificates in their boxed set number 2009, *Wizard's Room*. And they say this is only a start! Where can I rent a shrink-wrapper?

STEVE JACKSON has started his own game company. Oddly named Steve Jackson Games (I mean, which Steve Jackson?). His initial releases include: *Kung Fu 2100*, the martial arts combat game originally published in *TSG 30*; and *Cardboard Heroes*, a set of cardboard miniatures in 25mm scale printed on both sides. They'll retail for $3. Gee, *TSG* was independent of marketing for six months. And speaking of *TSG*, it will raise the page count to 40 without raising the price! At least right now, I mean. Who can hold a price line for a year any more?

DragonSlayer, the motion picture, will release in June of 1981. The *D&D* movie is re-titled *Dragon Maze*. It's still on hold; the latest alibi is the actors strike, tight lid on the screen play I hear – maybe that means they have got a good idea. More help from LARRY DiTILLIO, thanks.

Automated Simulations has announced the release of *Hellfire Warrior*, a super computer fantasy game. It should sell well, I hear the word "hell" is in this year.

Has anyone besides me compared the *Divine Right* map with the *Middle Earth* map? And isn't *Knights of Camelot* awfully similar to *King Arthur's Knights*? Does anybody care?

Grimoire Games is going to get *Basic Arduin* out in time for Christmas. I wonder how different it's going to be from *Basic D&D*. I don't know what these "Christmases" mean: is it the literal date or the selling season? The latter wholesaling is about past.

Well, just about everybody around here has loved and hated MOIRA JOHNSTON's *New West* article, "The Perils and Pleasures of *Dungeons & Dragons*" by now. If you're not in California and don't have a Porche, hot tub, or redwood deck, check out your library for the *New West* issue of Aug 25, 1980.

Right after *Boxed RQ* will be *Griffin Mountain*, a super-sized *RQ* Scenario Pack that may be as big as the *RQ* rules themselves. Designed by RUDY KRAFT and PAUL JAQUAYS, it was originally going to be submitted to Judges Guild, but for artistics reasons the authors opted for Chaosium. Many maps, separate adventures, etc.

I hope no one bought the Jul-Aug 1980 issue of the *Dungeoneer* for the "Magic Item Generator" by WES IVES. It was mentioned on the cover but the article wasn't anywhere inside. I am such a close reader because my sunglasses are so thick.

Thank you for the ERIC GOLDBERG infornation. Late of SPI, his AH project is their basic FRP game. He will be regularly writing an irregular column for *The Dragon* on SF&F (or F&SF, if you prefer) commentary. He advised an upcoming *20/20* story about *D&D*. He is also writing an article for *Games*, the magazine.

GREG COSTIKYAN also reports that he's made a deal to sell his formerly named *High Fantasy* FRP game to AH. AH will probably release both FRPGs (Greg's a year after Eric's), as they do not feel they'll compete with each other, if you can believe that. Hmmm. There also seems to be a conflict regarding the games' titles.

Overheard at PACIFICON: There's a move afoot to nominate *Soldier of Fortune* for the Best FRP Magazine award at next PACIFIC ORIGINS.

Love,

Gigi

Out of the north swept the hordes of Lerotra'hh, the Death Goddess of Khazan. Led by veterans of the Khazan-Ranger wars, the Khazani troops overwhelmed the token resistance in the south until they came to the keep of Marionarsis, near the southern end of the mountain pass known as the Gap in the Teeth of the Gods. **The veterans call Marionarsis a wizard-butcher and a necromancer — and they call his castle**

Overkill

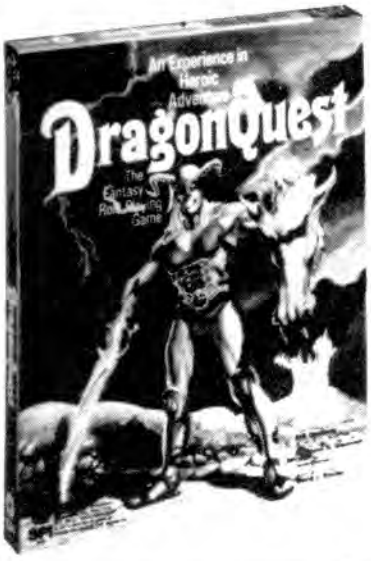
Your character is one of the Khazani Death Host, and is asked to perform a secret mission of destruction inside the castle called *Overkill*. This dungeon is Number 7 in the series of Solitaire Adventures designed for play with Tunnels & Trolls. You will need the rules to T&T, a few six-sided dice, paper, pencil, and this booklet, to play.

completely re-written and revised by Michael Stackpole, author of *City of Terrors*

$4.00

available at better game and hobby stores, or order direct from Flying Buffalo Inc., P.O. Box 1467, Scottsdale, AZ 85252. (US currency only; please include 50¢ for shipping and handling.)
— Ask for our free illustrated catalog —

European and UK customers, order from FB, PO Box 100, Bath St., Walsall, West Midlands, UK (include 10% for postage). Australia & New Zealand, order from Military Simulations Pty. Ltd., 18 Fonceca St., Mordialloc, Vic. 3195, Australia. Overseas prices may vary.



An Origins 80 SELL-OUT!

Now available: only $9.95. See your dealer!

DragonQuest

A comprehensive and innovative fantasy role-playing system.

★ 32-page illustrated book of **CHARACTER GENERATION, COMBAT**

General Course of Events • Requirements for Play • Character Generation • Description of Characteristics • Combat Terminology • Preparation for Combat • Basic Tactical Procedure • Maneuver Actions • Martial Actions • Inflicting Damage • Weapons • Mounted Combat • Multi-Hex Monsters

★ 56-page illustrated book of **MAGIC**

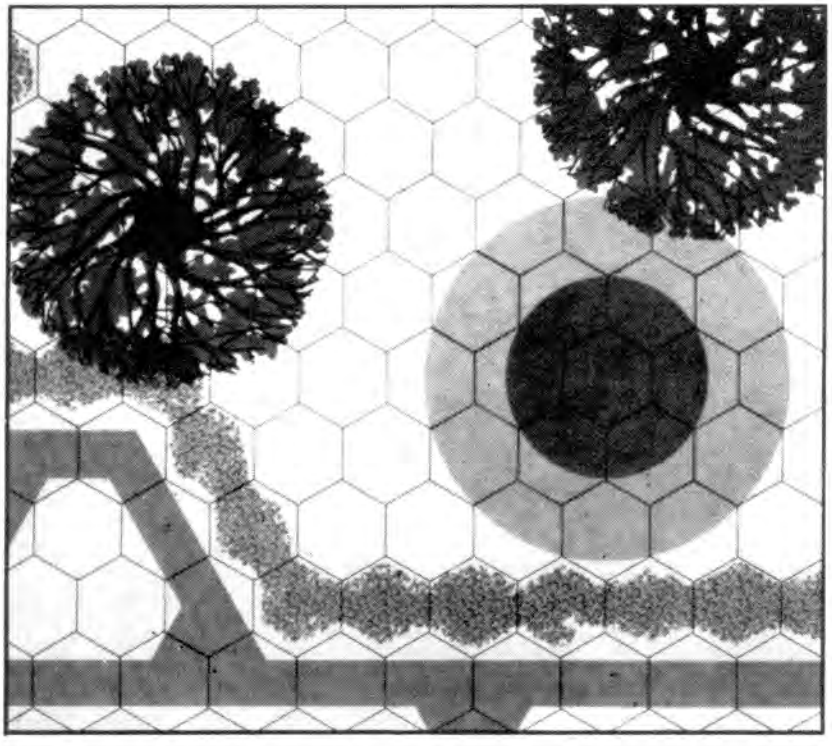
How Magic Works • How to Cast Spells • Incorporating Magic into Combat • The Colleges of Magic — Ensorcelments and Enchantments; Sorceries of the Mind; Illusions; Naming Incantations; Air, Water, Fire, Earth, and Celestial Magics; Black Magics; Necromantic Conjurations; Greater Summonings

★ 64-page illustrated book of **SKILLS, MONSTERS, ADVENTURE**

Special Skills: Spoken and Written Languages • Alchemist • Beast Master • Spy and Thief • Encountering Monsters and Non-Player Characters • Giants, Fairies and Earth Dwellers • Fantastical Monsters • Creatures of Night and Shadow • Dragons • Preparing for Adventure • Organizing a Party

DragonQuest includes three rules books, one 17" × 22" double-sided tactical display, 100 die-cut cardboard playing pieces, and various playing aids.

If the creature to be trained is...	*Multiply the time required by...*
Easily domesticated	0.5
Naturally wild	1.0
Intelligent or rebellious	3.0
Raised by beast master from adolescence	0.5
Domesticated by another beast master	1.0
Caught in wilderness	1.5



Also subscribe to

Ares

The Magazine of Science Fiction and Fantasy Simulation

Send check or M.O. to:

SPI Dept. 1211
257 Park Avenue South
New York, N.Y. 10010

Please enter my subscription to *Ares:*

1 year (6 issues): $14.00 | 2 years (12 issues): $26.00
3 years (18 issues): $36.00

Name _____

Address _____

City _____ *State* _____ *Zip* _____

You can use Visa or Mastercard (check one).
Expiration Date _____
Acct Nr _____

FOR OFFICE USE ONLY: Cty Code | Total | Credit | Postage | Tax

DRAGON PASS
DRAGON PASS
DRAGON PASS

You know this board game as White Bear & Red Moon, and under that title it established both the fantasy world of Glorantha and the 'our-world' company of Chaosium. Now the game is boxed, fully re-done [new combat system, completely re-written rules, new re-oriented map, expanded counter mix], and even had a title change. All the historical and mythological data and illustrations are present; new research has altered some previous map relations. The seminal game for the world of RuneQuest.

By Robert Corbett and Greg Stafford
available mid-November 1980
price to be announced

Boxed, rules and notes, 300 backprinted counters, 22x34 full-color map.

At hobby stores or by mail: Chaosium, Box 6302-Y, Albany CA 94706. Write for new free catalog.

CHAOSIUM INC.

'RuneQuest is the most playable and elegant fantasy role-playing [game] designed to date.' —ARES MAGAZINE. *'RuneQuest* is for those who want a fast-playing active game and who don't mind developing social systems and cultures for their world. I highly recommend *RuneQuest* for those who want an introduction to role-playing, or those who desire a refreshing change.' —FANTASTIC SCIENCE FICTION. 'All these roles are presented with explanations of *the reason why* each rule is present, as well as an ongoing story that illustrates both the application of the rules and the flow of the game. No other ruleset shows quite so well how the game is to be *played.*' —ISAAC ASIMOV'S SCIENCE FICTION MAGAZINE. 'A lot of thought has gone into this game. It shows. It is playable yet realistic. You don't need several supplement books to play it. Even though it was designed to fit one particular world, it could easily be used for any world. Since this game contains a logical system, almost anything can be added to the matrix it presents. A gem of a game. You won't be disappointed.' —THE SPACE GAMER MAGAZINE. 'Aha! Finally, a book a beginner can read and understand. This book is superb. It tells you what a fantasy role-playing game is, how to create an adventurer, spells out the mechanics of playing, tells much about magic—and lots more. Interlaced throughout the book are the sagas of Rurik the Restless [and] Ariella the Priestess...specific examples of how the game might occur as it is played. Beautiful!' —The Dragon, in RECREATIONAL COMPUTING.

BOXED RUNEQUEST

T.M. applied for

Okay, you got a good game there. But since I know that the RuneQuest book sells for $11.95, and since I also know that you really only need the Book, why should I buy Boxed RuneQuest? —Because you'll need the box to hold everything else you get, like the reset and revised APPLE LANE dual scenarios, the new BASIC ROLE-PLAYING (a fast intro to RuneQuest and FRP), another new book, FANGS (a starter set of pre-rolled monsters and NPCs), character and monster sheets, SIX POLYHEDRAL DICE, and other surprises. Since Apple Lane alone retails for $4.95, you probably won't mind getting all the rest for about $3 more than the RQ/AL price. But whether Book or Box, you'll have RuneQuest—the best deal of all!

CHAOSIUM INC.

BOXED RUNEQUEST $19.95
RUNEQUEST BOOK $11.95

At your hobby dealer or by mail from Chaosium, Box 6302-Y, Albany CA 94706. Add $1.00 for postage & handling. Write for free catalog.